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ABSTRACT

This collection resulting from a workshop on language teaching methodology contains the following papers: (1) "The Role of Culture in Foreign Language Learning," by N. Brooks; (2) "Guidelines and Ideas to Boost the Enrollment in Foreign Language Courses," by L.F. Gonzalez-Cruz; "Cooking in the Classroom," by K. Boykin; (4) "Performance Based Teacher Training," by R.L. Benntee; (5) "Converting Traditional Language Courses to the Self-Paced, Individualized Mode," by J.R. Antos; (6) "Alternatives to Contrastive Structuralism in Foreign Language Instruction: Internal Relatedness and External Appropriateness -- Samples from Spanish," by J.M. Guitart; (7) "A Case for Inclusion of Composition in the Language Classroom," by S. Kennedy; (8) "Individualized Instruction with a New Objective, a New Method," by J.H. Hartsook; (9) "A Core Vocabulary Based on Three Recent Frequency Lists," by H.M. Sommer; (10) "Student Performances of Plays in Spanish," by P.L. Podol; (11) "S2400, A Computer Assisted Instructional Review of Basic Spanish Grammar," by P.D. Smith, Jr.; (12) "The Language Laboratory as a Lending Library," by A.P. Murphy; (13) "The Use of Crossword Puzzles, Anagrams and Other Word Games in Teaching Foreign Languages," by M.L. Bretz; (14) "Foreign Travel Programs," by M.L. Quinn; and (15) "Teaching 'La vida es sueno' in High School," by A.E. Tonolo. "How to Do Library Research on a Foreign Culture," by J.A. Murphy is available as ED 117 989. (AM)

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FOREIGN LANGUAGE
METHODOLOGY CONFERENCE

Workshop Reports, 1976

INDIANA UNIVERSITY OF PENNSYLVANIA

EDITORS:

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R. L. Whitmer

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

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Editorial Note

In October, 1975, the Spanish Division, primarily through the efforts of Drs. Mendizabal and Carranza, sponsored an Hispanic Conference on the Indiana University of Pennsylvania campus. The success of this program led to the establishment of a separate conference devoted wholly to foreign language methodology. The first workshops were presented in April 1976, with Dr. Nelson Brooks serving as the keynote speaker.

Participants at the conference indicated that they were enthusiastic about I.U.P.'s initial efforts to provide a forum for the dissemination and exchange of practical approaches to the teaching of foreign languages.

Last year the methodology conference was held again, with Dr. Robert Lado delivering the keynote address. Workshop leaders have come from Michigan, New York, Ohio, New Jersey, West Virginia, as well as from our own universities and high schools in Pennsylvania. The Foreign Languages Department at I.U.P. is pleased to be able to host this conference and we anticipate the opportunity to meet new colleagues, to renew old friendships, and to converse with former students.

Many teachers who attended the workshops expressed a desire to obtain copies of the various presentations. We had originally planned to publish a separate Report for each conference; lack of funds and secretarial assistance forced us to abandon this idea. However, thanks to the cooperation and assistance of President Wilburn and Mrs. Moorehead, Director of University Relations and Publications, we are able to offer this publication which combines some of the workshop presentations for 1976 and 1977.

We hope that you will find the reports both stimulating and helpful. More importantly, we solicit your attendance and participation in future methodology conferences.

J. M. Carranza

R. L. Whitmer

Editors

Foreign Language Methodology Conference
Indiana University of Pennsylvania
April 30, 1976

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THE ROLE OF CULTURE IN FOREIGN LANGUAGE LEARNING

NELSON BROOKS

YALE UNIVERSITY

THE ROLE OF CULTURE IN FOREIGN LANGUAGE LEARNING

As we consider our topic, "The Role of Culture in Foreign Language Learning", let us stand back briefly from the extensive areas referred to and try to see them, for a moment, in perspective. Much is comprehended in these eight words; we will be wise to determine in advance precisely what it is we are talking about.

On the one hand we perceive the domain bearing the title 'Culture', with its many different sectors and constructs, and on the other, the territory nominated 'Language'. As for the latter, we are to note what portion can be called, from the learner's point of view, 'foreign'. Still more precisely, we must consider what we mean by 'learning' a foreign language - to which we must add, in all candor, 'learning in formal education'.

As we look at Culture in the large, it presents to us a dual aspect: the common, newspaper meaning of the word, referring almost entirely to the esthetic domain: poetry, drama, the novel, painting, architecture, music, the dance and so forth. There is also a very different meaning, the one intended by the scientists, and referring to the stamp put upon any and every individual by the fact of his having been born and raised in a given social environment, a stamp that will determine not only how he will speak and dress and what he will by preference eat and drink, but also how he will think, what he will believe, how he will set up his value system, how he will behave toward his fellows and toward the social order in which he lives. Both of these kinds of culture are very important to us - but they differ greatly, not only in their nature but also in their relative position in the order of encounter as the learner proceeds with his foreign language course.

Fully to understand the scientist's concept of culture, we may make some distinctions - arbitrary, to be sure, but useful in perceiving the exact nature of our topic.

Culture isn't geography, whose principal focus is on the earth itself, its forms and its contents. Culture isn't history, in the usual sense, for history marches to the tune of printed or written documents, and these didn't come into being until only a few thousand years ago. Culture isn't sociology, for this science centers on the study of groups, as small as the family and as large as a political party. In contrast to all these, the focus of culture, as the anthropologist sees it, is on the individual person, just what he is, what made him that way, what relationship he has with those immediately around him and with the social order to which he relates and of which he is a part. This kind of culture differs radically from culture in the esthetic sense, for it is something we cannot see. As Clyde Kluckhohn says, this kind of culture is like the wind: all we can see are its effects.

While we are making rather fine and perhaps too arbitrary distinctions, we may note the contrast that can be set up between the two terms culture and civilization. Although they are often used interchangeably, even by the most careful writers, a separation can be made, and the significance of both will stand out more clearly if we do so.

At some point in the development of mankind - perhaps a million years ago, we don't know - language was invented. And with this came a new element in evolution, one that the scientists are quite willing to call cultural. Through their ability to communicate verbally, human beings entered a whole new ball park. The rules and practices of living changed profoundly, as did also the human anatomy, for it now seems probable that the development of man's large brain and the development of language went hand in hand (if that's an acceptable metaphor).

We should note here that the notion of culture as the anthropologist sees it goes back to our first breaking away from normal primate life, and that culture has continued and continues to permeate and affect our individual and collective life ever since those first far-off days in central East Africa.

Now as we proceed to set up a contrast between Culture and Civilization, we would all probably agree that although Culture started all that long ago, we can hardly apply the word civilized to the life style of our very earliest ancestors (I suspect the ladies especially would agree about this). Very well, then, when did Civilization start if not at the same time as the first use of language? If we are free to select a different starting point, as good a one as any is the point at which mankind left off gathering and hunting and turned to agriculture and the domestication of animals. Hunters and gatherers are always on the move, but if you plant seeds you tend to remain where they are, to nurture them and reap the crop. We can almost say that at some point man stopped roaming and settled down. But remaining together in the same place produced new living patterns for the tribal group, and soon we find the village, the town and the city. It is here that we may say that civilization began (the word itself has the concept 'city' folded into it). Briefly, we may note that society became much more stratified, that technology and invention could quickly and widely affect all who lived together. Chances for improvement and refinement for both individual and group were greatly increased, as were also, and unhappily, opportunities for the exploitation of some persons by others - a circumstance that still plagues us so much today. Let us say, then, that Culture and Civilization are both very much with us, that they constantly interweave with and influence each other - but that they are not the same thing, that they have a different history and a different nature - and that we will help our students if we make clear distinctions between them.

Consider the hall in which we now are. We are mainly occupied with using language - and that's cultural. One person is shouting while others are listening - and that's cultural. We are protected against the weather by clothing and a building - and that's cultural. At the same time we are arranged in a symmetrical pattern, and maintain it - and that's civilized. I'm making use of an electronic device to aid my voice - and that's civilized. You are politely refraining from interrupting me (and probably will until I've finished) and that's civilized. Our clothing is not only a protection against the weather (and perhaps to extent from each other) but bears all kinds of additional characteristics that are really unnecessary to the purpose but add to the esthetic quality of our act of congregating - and that's civilized.

In fact, any human situation is bound to have elements that are both civilized and cultural. Sometimes the cultural will dominate, as in a fox hunt; sometimes the civilized will dominate, as in the playing of a string quartet. Where there is human life there is always the cultural self, the personal ego, if you will - and at the same time there is the civilized society to which the individual must relate. This circumstance is at the very heart of the human predicament.

The best way to conceive of Culture (in the anthropological sense) is to consider it as a two-ended structure with the individual at one end and at the other the social order. What then are the purely personal, individual factors to look for? What are the formal, institutionalized factors to perceive? And how do the two relate to each other?

In the attempt to bring into focus the concept of how to study culture before examining any particular social group, I have proposed a scheme which we may look at in some detail. At a fairly high level of abstraction we may consider a list of parameters that can be applied to any culture. These seem to fall quite naturally into two distinct groups - some applying to the individual, others to the social order, that is, the institutional.

PARAMETERS

for the analysis of
Culture

CULTURE (personal)

PRESENCE
LANGUAGE
GESTURE
TIME-CONCEPT
SPACE-CONCEPT

BONDING
LEARNING
HEALTH
RESILIENCE
SPIRIT

PLAY & LEISURE
ETHICS
ESTHETICS & HUMOR
VALUES
RELIGION

HEROES & MYTHS
SEX ROLES
TABU
GROOMING
OWNERSHIP

SUBSISTENCE
AUTHORITY & PRECEDENCE
CEREMONY
REWARDS & PRIVILEGES
RIGHTS & DUTIES

CIVILIZATION (institutional)

EDUCATION
CHURCH
POLITICS
GOVERNMENT
MILITARY

LAW COURTS
POLICE
BUSINESS & TRADE
INDUSTRY
BANKS & MONEY

THEATRE - CINEMA - DANCE
LITERATURE
MUSIC & ART
MUSEUMS & EXHIBITIONS
HISTORICAL MONUMENTS

SOCIETY (classes)
PRINTED WORD
BROADCASTING
SPORTS - PUBLIC RECREATION
HOSPITALS & JAILS

COMMUNICATION
TRANSPORTATION
TAXES & INSURANCE
TECHNOLOGY
ECOLOGY

With these general categories in mind we may now become less abstract and more practical, looking for places where the individual and the social order directly interact. To illustrate this, I have set up a rather longish list of nodes, in each of which you will see a dual component of self and society. Many of these nodes would, I think, suggest typical and useful situations that the learner might well be prepared linguistically to cope with.

As for applying this set of parameters and nodes to a given culture, we find in the Spanish speaking world a special set of circumstances. For we have a parent country in Europe from which the language and so many cultural elements came, and in the New World so many and so varied reflections of this cultural emission. It is almost as if a single voice were being echoed from a dozen or more different and differently placed reflecting surfaces, with all the changes and modifications one might expect.

C U L T U R A L N O D E S

Points of Contact between SELF and OTHERS

OBEDIENCE
PLEDGES & PROMISES
SECRETS, LOYALTY, & HONOR
PERMISSIONS
NEATNESS & CLEANLINESS

NAMES
WHAT TO WEAR
HONESTY & CHEATING
FAIR PLAY
PATRIOTISM

POLITENESS, CHIVALRY & GRACE
LAUGHTER & TEARS
HANDSHAKES, HUGS & KISSES
MAKE-UP, HAIR-DO, WIGS & WHISKERS
WALLETS & HANDBAGS

JEWELRY, ORNAMENTS & INSIGNIA
MEAL TIME: FOOD & BEVERAGES
SQUABBLES, INSULTS, SLAPS,
KICKS & BLOWS
MAD AT & MAKING UP
THE LANGUAGE OF VEHEMENCE,
ENDEARMENT & ABUSE

APOLOGIES
ON SPEAKING TERMS
PUNISHMENTS & PENALTIES
GIVING & RECEIVING PRESENTS
LETTERS

HOBBIES
ANNIVERSARIES
THE SABBATH
HOLIDAYS
ACCIDENTS AND ILLNESS

SMOKING, MATCHES & FIRE
TEXTBOOKS, HOMEWORK, TESTS & GRADES
CLASSICAL MUSIC, PAINTING & POETRY
COMPETITIONS, PRIZES & HONORS
BABY-SITTING

CHORES & ODD JOBS
GETTING A JOB
MONEY: EARNING, SPENDING & SAVING
CLUBS
DANCING

PARTIES & OUTINGS
GAMES: IN-DOOR & OUT-DOOR
RADIO, RECORDS & TV
PETS & DOMESTIC ANIMALS
NATURE: WILD & IN THE ZOO

FILMS & PLAYS
ATHLETICS & SPORTS
HIKING, FISHING & CAMPING
SKATES & SKIS
DATES & GOING STEADY

ENGAGEMENTS & WEDDINGS
CROSSING THE STREET
IN THE STORE
BIKES & SCOOTERS
LICENSES

MILITARY SERVICE
PARADES
VACATION TRAVEL
RAP SESSIONS
CHOOSING A CAREER

I shall make no attempt to fill in the content of any of these cultural aspects or segments - my purpose now is only to establish a framework within which a reasonable and satisfactory review of a culture - ours or any other - could be made. You will note, by the way, that the common or newspaper meaning of culture has its very important place in this total scheme, which embraces not only the artistic and the esthetic but a great deal more.

Turning now to the second important word in our subject, Language, it will help us, I think, if we define quite specifically what we, as persons practicing in a profession dealing with language, consider that language really is.

Without attempting to justify them - there is not time to do so - let us make a few categorical statements about our principal subject matter that may help to clear the air and to render the approach to our central topic more direct.

First, how does language relate to Communication? Though they are often carelessly equated one to one, this will not do for our purpose. For, although the two overlap, they are clearly different. Language is indeed a conspicuous brand of communication, but communication extends throughout the entire biosphere - all living things, even the smallest forms of life, communicate. But language, for us, using the word in its technical or professional sense, as we should, is exclusively and uniquely human. All human beings and only human beings have language. Animals don't have language because they can't talk. Computers don't because they can't talk. Flowers don't because they can't talk, although we often use the word language metaphorically for all of these. The point is that if we dissect language (as has been done since the days of the Sanscrit scholars of the 2nd century b.c.) we find that it has to have four separable elements, a sound system, an order system, a form system and a semantic system, each element of which retains its basic meaning even though out of context. When Language is in use all these are interwoven, like the parts in a four-voice fugue. You see what a metaphor, what a figure of speech it is to speak of 'computer language'. Furthermore, human language is a symbolic transformation that can be brought under control by every normal child the world over by the time he or she is four or five years old.

Recent studies have made it clear that there is a limited span of life during which language can be learned. It begins at about the age of two years and lasts until about the age of puberty, then passes away, quite promptly. But if one language has been learned during this early time (and this is practically universally true) an additional one can, by a sort of grafting process, be partially acquired during adolescence and even after.

Further analysis shows us an important difference between language potential and language use, the former inevitably being more extensive than the latter. We can also distinguish between the possibilities of language and the nature of its application when a speaker or hearer puts it to practice. We may call one of these areas syntactics - how the system works; the other we may call pragmatics - what happens when a person speaks or listens. In the latter, we must note that the user himself becomes involved in the process. Pragmatics must include both the linguistic code and the person using it. This concept appears to be unsettling to the linguist, but there seems to be no way around it.

Into such matters as the origin of language; its employment of two radical elements, sameness and change; of two constant opposites, presence and absence; the likelihood of language being firmly rooted in the genetic

inheritance of each individual; and the special character of language habits that results (this can be unsettling to the psychologists, but there seems no way around this, either) - into these fascinating matters we have no time to go. We can but mention them in passing, stressing the fact that we can now only conclude that language is a symbiosis of vocal sound and meaning, and that it is the universal and exclusive distinguishing characteristic of the human race.

Now that we have a clearer idea of both language and culture, we may turn our attention to the third important word in our topic: Learning. Our students are engaged in a learning process of great importance to them and to us. We will do well to turn the eye of scrutiny for a moment upon what is involved in language learning.

For us, the learning theories of behaviorism - of Watson, Skinner and Associates - are no longer tenable. The voluminous studies of habit simply do not hold when we come to language habits, this being due to the hitherto unsuspected likelihood that language ability is innate, that a genetic component has to be taken into account, that language habits are habits which the human being is especially prepared to acquire. If this were not true, we would scarcely find the onset of speech so highly regularized the world over, and its advanced development preceding by far the other areas of childhood maturation. The studies of Eric Lenneberg, Roger Brown, George Miller and Lev Vygotsky make it clear that the human child is born to talk (you can't keep him from it!) and born to assimilate language as inner speech by the age of seven. I am speaking of language in its audiolingual form - for ear and tongue - without reference for the moment to reading and writing. It is no surprise that these last two skills are not in our genes, since they came into use only a few thousand years ago while speech, as we have noted, probably goes back as much as a million years. This is the beginning of an understanding of the problem of reading.

A few moments ago we introduced the word Meaning into our discussion, and at this point a further comment on it is in order. For one thing, we can safely say that, with the exception of talk about language itself (metalinguage) words don't mean words, they mean non-words. They mean particular segments of the world around us and within us - and it is the eternal wonder, even mystery, of language that words can do this in such an all-embracing way, beginning in the second and third years of our lives. When Bloomfield says that meaning is the difference that words make in a situation, we can almost agree, though we might like to add to 'difference' the notion of 'identification.' It was for a long time not only hoped but assumed that language could be analyzed with little or no reference to meaning. Sustained, not to say relentless, efforts in this direction have only proved that it can't be done. For it is the marriage, if you like, of verbal sounds and meaning that lies at the very core of language - and this fact has been true ever since the beginning.

It is not hard for us to sample language without meaning. One may try listening - at least for some minutes of time - to a short wave broadcast in a language about which one knows nothing at all. Everything is there, sound, order, form, vocabulary, but meaning is lacking. It is as

if we were given a handsome box of chocolates - which is entirely empty. Both linguists and psychologists now agree that the disregard for meaning won't do, and are modifying their researches accordingly.

To move now from these quite theoretical matters to what is to happen in our classroom, how are we to introduce the elements that these considerations clearly demand and at the same time inculcate the language skills - our prime responsibility, the one that we alone of the teaching staff are competent to model, coach, and direct? Considering both the esthetic and the life-roots phases of culture, the latter is clearly the one that can most easily be a part of the learner's first experience with a foreign language. The historical and the artistic phase, in the nature of things, has to wait its turn until language competencies are great enough to permit the student to understand and appreciate.

When we consider the two grand divisions of daily-life culture - the verbal and the non-verbal - we see at once that along with the vocal sounds there are gestures; that along with 'please' and 'thank you' there are the typical cultural items referred to; along with the names for habitations, dress, food, officials, there are the actual entities that are spoken about. This non-language (silent, if you will) part of culture can be described and evaluated, to a considerable extent, without knowledge of the language. But to know their full meaning to the members of the culture, language cannot be dispensed with. And this is the unique province of the foreign language teacher, to present and clarify meaning as it comes to those whose culture we are seeking to know.

For this to happen, though, as we have said, a clear comprehension of meaning as it relates to the language code and as it relates to culture must be grasped. Without meaning, language is a tale told by an idiot, full of sound and fury, signifying nothing. And without meaning, cultural patterns would often be empty gestures and - let's face it - would often be little more than acts and reactions that, devoid even of the simple consideration of others, would be beneath the dignity of a human being.

What then is the most cultural thing we can do with and for our students in the language classroom? Is it to wear what the people in the target culture wear, to eat what they eat, to believe what they believe? Hardly any of these. Is it to sing what they sing? Now we're getting nearer, for authentic music is rich with the culture that gives it birth. And music can easily be introduced into the classroom and be participated in by our learners; at the same time we cannot sing our way through the grammar nor the normal phonology nor the extensive vocabulary a student needs.

Is it then to talk to each other as the native speakers of the target culture talk? Precisely! For the scientists consider that talk is the purest form of culture we shall find - and surely no one can deny that the classroom provides an excellent, even though limited, stage for its introduction and practice. But note that for the experience to be genuine, exchange must be in one language only and the talk must be about something meaningful to the speakers, not empty phrases that could contain meaning but don't.

When the learner first begins to use a FL, what meaning does he attach to the new sounds he is using? We can, and usually do, start him off with foreign words and American situations, yet we know that the new words don't fit the American situation very well, and sometimes not at all. There are perhaps three aspects of meaning to consider here. In one, the learner merely learns new words for the circumstances in which he is; in another he attempts to transfer himself, with all the aids possible, to the foreign country, and attach the sounds he is using only to the distant culture, using them as native speakers use them. But there is a third aspect, namely that there is a common denominator of sameness in all human situations. For example, people tend to come in two genders; some people are old, some young; food and drink must somehow be obtained by everybody, quite regularly; the education of the young by the old, whether formal or informal, is always in progress - otherwise culture could not exist. There is work and there is recreation. There is the weather and how we accommodate ourselves to it. There are norms of contact between people in small groups and large.

Adequately understood, these aspects of culture can be brought into effective presentation for and with the learner so that from the beginning of his course there can be the start of a control over the new language and the entrance to an understanding of the new world of ideas, beliefs, and human relationships that characterize the people whose language is being studied. All three of these aspects of meaning are at our disposal and should, in their respective way, be made use of.

Now, to sum up, to put all this in the fewest possible words, we may say that language without meaning is nothing - and that meaning, upon close analysis, turns out to be culture, culture understood as the totality of the human life experience. The role of Culture in Foreign Language Learning is the role of Meaning - in the strictest linguistic sense, in the anthropological sense, in the humanistic sense. For this is the ultimate in humanness, that the air we breathe, properly modulated, can permit the longed-for interchange between one soul and another.

GUIDELINES AND IDEAS TO BOOST THE ENROLLMENT
IN FOREIGN LANGUAGE COURSES

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GUIDELINES AND IDEAS TO BOOST THE ENROLLMENT IN FOREIGN LANGUAGE COURSES

It is a well known fact that the enrollment in foreign language courses has decreased in past years, both at college and high school levels. The reasons for this are many. First of all, students see little use in taking a foreign language; second, there is a feeling that foreign languages require too much effort and poor results; third, most students feel uneasy about all foreign things. Instructors involved with foreign language teaching should try to destroy these false beliefs by publicizing the format of their language classes and by preparing different cultural activities in which students other than those involved in the study of the language could participate (this could be used not only to advertise language classes but also to acquaint students with foreign things).

Although the guidelines listed below apply in most instances to every foreign language, they are based on my own experience with Spanish and Spanish-related programs.

(1) I feel that "Culture and Civilization Courses" are helpful in two respects: first, they are a substitute for language courses when there is not enough enrollment in elementary language classes and; second, they are a way to attract students who may get to know the instructor. If the instructor is good and convincing, fair in his grading policies and wins the students' confidence, these students will not be afraid to take a language course with the same teacher in following terms.

(2) The main factor that will bring students to language courses is publicity. Advertisement concerning special programs and other activities that could be added to make the course "colorful." Field trips, films, etc. should be advertised. And also, of course, the value of taking such a course. It would be wise, for example, to let students know that if they major in college in any given field and they can also understand and (or) speak Spanish, they will have many more chances to get a job in cities that have a large population of Spanish speaking people. A journalist, a psychologist, a medical doctor, a policeman, a Social Security employee. . . etc., would have a better chance to get a better job if he (she) can speak Spanish. Florida is practically a bilingual state; Chicago, New York, New Orleans, Boston and many large cities in the southwest, to many effects, are practically bilingual (English and Spanish; in Boston, English, Portuguese and Spanish). As a consequence of all these facts, The Pennsylvania State University (where I teach) has established two new majors in which Spanish (as a minor or second major) form an important part: the (a) Latin American Studies Major and the (b) Social Welfare-Spanish/Spanish-Social Welfare Major.

(3) Interdepartmental courses are a very good way to attract students. Last fall I offered in conjunction with the English Department a Comparative Literature course with good enrollment. It was an undergraduate poetry seminar. Six major poets were covered: Federico García Lorca, César Vallejo, Pablo Neruda, Walt Whitman, Ezra Pound and T. S. Eliot. On other occasions I have offered a course dealing with Latin American Drama in translation (20th Century one-act plays) which was taught jointly with the Drama Department, and as part of the course three Latin American plays were staged in our theatre.

Courses dealing with Spanish or Latin American Literature in English translation prove to be interesting and they can be taught by the Spanish teachers.

(4) Let students know with facts what the job possibilities are if they know Spanish or if they major in it, after graduation, besides working as a teacher or translator. For this purpose, The Pennsylvania State University prepared several years ago a Guide for Graduates Seeking Continued Association with Latin America which lists different U.S. related agencies as well as private enterprises employing personnel that in addition to a specific skill can speak, understand and write Spanish. Such a list can be easily prepared at a very low cost with the assistance of several students, contacting these agencies by mail and inquiring whether or not they can use personnel proficient in Spanish, and in what positions. This list could include employment opportunities with U.S. firms, U. S. businesses with Latin American operations, private organizations conducting research, teaching opportunities in Latin America, work involving Spanish speaking U.S. residents, non-government civil service in Latin America, Latin American embassies in the U.S., U.S. State Department and associated agencies, United National employment opportunities, etc.

As part of my own experience I have done translations for Westinghouse and I have recommended to Westinghouse some bilingual instructors who have taught English to Spanish speaking workers who came here on special training courses, and instructors who have taught Spanish to Westinghouse employees who are transferred to Latin America or Spain -- this is only one company, in Pittsburgh, with which I have had contacts. Several years ago I taught English to Spanish and Portuguese speaking employees at the Massachusetts General Hospital in Boston who were having difficulties understanding orders from their supervisors. The different possibilities are many.

Due to all these needs, Penn State University has developed, in addition to its (2) Literature and (b) Language-Linguistic majors in Spanish, a (c) Professional Spanish Major Option, which enables a graduate to use the knowledge of the language in many different fields (other than just teaching).

(5) Programs such as "Language Days", "Language Clubs", etc., help arouse the interest of those students not involved in a foreign language course.

(6) The learning of a foreign language is part of a well rounded education (if anything else is not convincing enough). It is likely that a

doctor in medicine will never use the calculus or the English literature he learned in college, but he may very well have some need for Spanish in his everyday practice -- even more if he is in one of those "critical" areas mentioned above. Thus Spanish could prove to be more useful than many other subjects considered as very important requirements.

(7) But perhaps the most important word to remember, after we have adequate information and ideas we would like to put to work, is publicity. Four years ago I taught a course in Latin American Culture in English for the first time. My enrollment was acceptable but not outstanding. I taught it once more the following year with a slightly higher enrollment. This year I decided to teach it again. I began my honest campaign, placing information concerning the course in several points of the campus. This publicity explained that the course was culture and not history, that there were 15 films, most in color, scheduled as part of the course, that the course was in English, although it was listed as Spanish 131, that the course was general and it had no prerequisites, that it could be used to fulfill general Liberal Arts requirements, etc. And then, I asked the registration office to add this information in a page attached to the Spring Schedule, something no one else had done to advertise a course before. The result was an enrollment of 80 students in this class which was one of the most successful I have taught in a long time, in every respect.

COOKING IN THE CLASSROOM

KATHLEEN BOYKIN

SLIPPERY ROCK STATE COLLEGE

COOKING IN THE CLASSROOM

The general theme "food" has long been a very popular one which can be counted upon to appeal to the students. However, it seems that generally food is merely discussed rather than consumed or prepared. Occasionally, the teacher or one of the class members will bring in something that he/she has prepared at home, or perhaps the Spanish Club will prepare a Spanish or Mexican dinner. What I am proposing here is a method to bring the food to the masses -- the preparation and consumption of authentic dishes in the classroom itself during the regular class period.

The rationale for incorporating cooking into the classroom routine are the obvious. Among the various reasons we might include that of motivating the students. Cooking will add an additional dimension to your course; it will be something "different" that will give you a change of pace. Perhaps you will generate a speck of enthusiasm in a student who has been previously untouched by everything you have tried. The preparation of food also is great for recruitment and visibility. Everyone shows slides, but how often do students have the opportunity to actually taste a native dish in their history classes, for example. By the middle of the day, the halls should be buzzing with great stories of what is going on in your language class. This activity is also a way to get parents involved in your classes. Attract the interest of the parents by asking for ingredients and/or sending home the recipe with your students at the end of the day. There will be at least one student who will want to try out his/her new knowledge at home. You may win the undying gratitude of several mothers whose son or daughter discovers that cooking is a real blast. There are many other sound arguments which could be presented in favor of cooking in the classroom, but they will be left for another time.

One of the points that I wish to emphasize is that cooking can be used as a teaching tool rather than just as a motivational one. It is very easy for you, the teacher, to merrily prepare the food in front of the class as the students watch. Occasionally, this may be exactly what you want to do. However, since it may be doubtful that your class would indeed sit quietly, I would suggest that this might not be the best approach. Another method is to enlist the aid of the students. If you can get your troublemakers to cut up lettuce or grate cheese for you, he/she will not be able to throw paperwads, yell out of the window, etc. The third method is to use this demonstration not only as a cultural presentation, but also as a vehicle for teaching something. Let us imagine that you have decided to prepare gazpacho (a Spanish cold vegetable soup). During your preparation, it is possible to teach or review vocabulary -- the names of the vegetables and/or other ingredients, the verbs for "to cut", "to mix", etc., colors. It is also possible to introduce or review structures, such as the gustar construction (¿Te gustan las pimientos verdes?), direct object programs (¿Quién corta el pan? Yo lo corto.), strong preterites (¿Trajo usted el pepino? ¿Qué pusimos en la sopa?). These are but a few examples. It is

not hard to adapt your present material to the recipe once you think about it seriously. The possibilities are endless, and can be adapted for varying levels.

Now that I have convinced you that preparing a delectable native dish in the classroom is indeed desirable, it is now feasible to discuss what possibilities exist for recipes which can be adapted. Your best bet is to invest in a few paperback cookbooks such as those put out by McCall's (The McCall's Introduction to Spanish Cooking, French Cooking, Mexican Cooking, etc.) or a series published by Bantam (The Spanish Cookbook, The Complete Book of Mexican Cooking, etc.) or any other favorite cookbook. If you should live in an area where there are native consultants available, use them. It is another way to involve them in your activities. The possibilities for sources are endless, but I would like to offer a few words of advice concerning the selection of a recipe. The dish should be relatively easy to prepare. Remember that you may wish to involve your students in the preparation or that you might be talking while mixing. The recipe should be simple enough that the dish can be prepared within your time limit -- generally it is best to limit the actual preparation time to about one-half of the period so that there will be adequate time for housekeeping details such as taking attendance, giving the assignment, etc., and, of course, for cleaning up the mess that you have made. With items that must be baked, it is possible to get them ready for the oven one day and to eat them the next. Or, if you can work out the arrangements, you can start with one that you have baked and have each class eat the dish prepared by the preceding class (after baking one while preparing the next). These arrangements depend on the particular situation in which each teacher finds him/herself. The dish should be relatively easy to prepare. The reasons for this are obvious, especially if you're not too great a cook. The equipment necessary should be minimal and easy to obtain. If you do not own a blender, for example, you will need to try to borrow one before you run out to buy the ingredients for gazpacho. If your classroom has no electrical outlet, this will definitely limit your possibilities. Take safety into consideration. Try to avoid recipes with deep fat frying, for example. And, last but not least, try to choose a dish that will appeal to the students, and one that you will eat too. It is very difficult to convince students to try something that you won't taste.

I now have several suggestions regarding miscellaneous aspects of cooking in the classroom. Practice at home first so that you know what you are doing. Don't let anything bother you. Pretend that you know exactly what you are doing. Practice talking while you are cooking. Memorize the recipe insofar as is possible. Make sure that you know that name for everything you are using or doing in the language. Some student will probably ask you. Make a list of everything that you will need. Don't forget such items as spoons, knives, a cloth or newspaper to cover the preparation table, a plastic bag for the garbage and trash (to minimize complaints from the custodians), containers for leftovers, a cutting board, rags or a dish-towel to mop up spills, hot pads, extension cords, etc. Let the students help you clean up. Make a deal with the home economics teacher. If you can hold your class in her room, offer to teach her students as well in a combined class. Don't ask permission from anyone to plug in appliances, etc.

If someone later tells you that you can't, well, then is the time to stop. Administrators are more often reluctant to grant permission than to give it, but will rarely stop you unless there are great complaints. Always plead ignorance. If preparing a dish that looks somewhat funny, such as gazpacho, hide the leftovers before the next class comes in so that they aren't turned off before they taste your culinary delight. Be cool and confident, energetic and enthusiastic.

The final point that I will discuss is how to finance this operation. The simplest by far is for you, the teacher, to pay for everything. This may not be practical in your particular situation. In that case, you will have to resort to other, more complicated means. Have each student bring an ingredient, such as 1/2 cup of flour, a tomato, salt, etc. Most parents will not object. If someone does, don't ask him again. When using this method, you may need a few spare ingredients around in case someone forgets. Generally, however, the parents will send a little extra so that after a few periods, you will have extra ingredients. Another strategy is to request money as part of your budget to purchase supplies for this program. Good luck. You may be able to procure certain items, especially staples such as flour and salt, from the cafeteria. If permitted in your system, collect a "food fee" from each student at the beginning of the semester. Seek out rich friends or community benefactors or local cultural organizations who would be willing to donate food or money to this worthy endeavor. Finally, you may wish to have a fund raising project. One of the easiest is to sell some sort of candy such as French, German or Spanish bubble gum or lollipops. I might suggest the following companies from which price lists may be gotten:

B & W Import Distributors
316 Bennett Street
Montoursville, PA. 17754
(717) 368-2774

C & J Willenborg, Inc.
565 E. Crescent Avenue
Ramsey, N. J. 07446
(201) 825-1079

I have found cooking in the classroom to be an enjoyable and profitable experience for my students, and hope that I have encouraged you to try it. If you do, I hope that my suggestions will have helped your experiences to be successful ones as well.

PERFORMANCE BASED TEACHER TRAINING

RUTH L. BENNETT

QUEENS COLLEGE

PERFORMANCE BASED TEACHER TRAINING

Perhaps the greatest problem that besets our educational system today is how to improve the poor results of our students on national achievement tests.

One of the means suggested for improving teaching on all levels has been to change our system of training teachers from one where they learn mainly theories of education to one where the trainees actually practice performing the tasks of a classroom teacher before they are thrust into the schools to serve as student teachers and full-fledged teachers.

Generally, teacher-training institutions require that their students take courses in the history, philosophy and psychology of education before they specialize in methods of teaching their particular subject, or in the case of elementary school trainees, methods of teaching on that level. Those preparing to teach in junior or senior high schools have also been majoring in a specific subject area. The amount of time spent in field work before student teaching, and in the practice teaching itself, varies a good deal from one school to another, but almost always there is some practice teaching.

What is lacking here to turn out well-prepared teachers? I feel it is the experience of creating the specific materials required of the classroom teacher -- not only writing lesson plans for different types of lessons, but making up a quiz, a unit test, pattern drills, exercises, oral and written warm-ups, and transparencies and other visuals in addition to giving a mini-lesson or two before the student teaching experience.

In the secondary methods course which I teach, meeting twice a week for two hours per session, I try to give the students as much opportunity as possible to go through the same steps a licensed teacher does in preparing and conducting each day's lessons. I start by having the students read the basic text (at present we are using Kenneth Chastain's The Development of Modern Language Skills, published in 1971 by The Center for Curriculum Development, Inc.), assigning one chapter for the midweek lesson and two chapters for the class meeting which follows the weekend. This enables us to finish discussion of the text by mid-semester. I give them a glossary of pedagogical terms used in the book plus a list of important names in the language field mentioned in the text to make sure that they do not miss any of these in their reading. Multiple-choice, matching and completion questions worth 25% appear on the mid-term to check their absorption of this information. Although some people consider this "spoon-feeding" the students, I prefer that they not waste time searching these out and perhaps omitting some important items, since they have a good deal of work to do for the course.

Each week, in addition to the reading, one performance based assignment is due, starting with a two or three page background paper in the target language for the English-dominant students and half in English, half in

the target language for students who are native speakers of the target language. In this paper, they tell me where they were born, where and how long they have studied the language in which they are majoring, why they want to teach, what their hobbies are, etc. This serves to acquaint me immediately with the students and with their language ability.

The following week they turn in two pattern drills. To guide them in this and other performance based assignments, at the beginning of the semester I hand each student a sheet of rexographs explaining and giving examples of all the topics assigned to them. For instance, the two sheets of pattern drills explain what a pattern drill is, how it is administered, and gives a sample of each type. We also talk about the difference between pattern drills and exercises.

Next we discuss the purposes of both oral and written warm-ups, their format and the length of each type, following which they write an oral warm-up in the target language.

After I have shown them how to prepare a ditto or rexograph, and talked about what a quiz should consist of, the students actually write or type a quiz on a ditto. They are graded not only on the context of the quiz, but on how legible their ditto is.

About this time we consider homework -- when and how it is assigned and how it is corrected. Then we take up the importance of motivation. I try to impress upon my students that their own students will be much more receptive to learning if they can start the new work with something more fascinating than "Today we're going to learn the future tense." Much more interesting is playing the role of a gypsy fortune-teller who reads the palms of several students and announces, in the target language, "You will travel next summer." "You will marry a rich man." "You will eat arroz con pollo for dinner tonight." This last might be changed to "You will eat bouillabaisse for dinner," in a French class. Culture can be taught as part of any lesson.

Now we put these together and read the sheets on planning lessons -- both structure and reading -- including the teaching of a dialogue by the audio-lingual and by the cognitive method. Later on in the semester we develop this topic further by describing a composition lesson, conversation techniques, how to teach a song, and administering dictations and oral and written comprehensions. Each student then prepares a lesson plan on an assigned topic, which will be the basis for his/her mini-lesson. The reason I make the assignment of the topic is to prevent a duplication of presentations for the mini-lesson, and to ensure that the students will get to see the more difficult topics and a variety of lessons taught.

At this point, we have finished discussing the text; there is a review session for the mid-term, in which I tell the students what form the exam will take, how many credits each question is worth and what material it will cover. In addition to the short answer questions based on the glossary and important names mentioned in the text, there are short essays on each of the topics for which assignments were prepared, e.g. the warm-up, pattern

drills, homework, lesson planning (both reading and structure) and quizzes. In the past, when a question was put generally, as "Describe the purposes of a warm-up and what it should consist of?" even the best students at times failed to mention something which I considered important. Now I break each question down so that the students know exactly what and how much information I am looking for. In the case of the question on quizzes, it will read: 1) How many items should a quiz have? 2) What types of questions would be suitable for a quiz? Name at least 3. 3) How many topics would you cover in a quiz? 4) At what point or points in the unit would you give a quiz? 5) How many points would you allot to a quiz? With this system, I find students get better grades and retain more of what I have taught.

The second half of the semester is reserved for mini-lessons, for becoming familiar with the machines available to most classroom teachers, for on-going discussions of discipline techniques and for such topics as teaching songs and games, cultural activities, means of continuing professional growth, making visuals, bulletin boards, and the role of the community in the foreign language program.

Generally, a thorough examination of testing and evaluation is left for this latter part of the semester, too. Types and variety of questions, distribution of points, how to grade, who should mark tests, how the actual exam is put together, how to prepare students for a test and the importance of quizzes in addition to longer exams are all gone over before the students make up their own tests.

Also, after the mid-term is over, the students start presenting their mini-lessons, one or two or three during each class, depending upon the number of students registered. The mini-lesson consists of only the new work and summary, omitting the warm-up and correction of the previous day's homework, and lasts about 20 or 25 minutes. It is based on the lesson plan which has been corrected, so that many errors are thus avoided. The class and I evaluate the lesson, correcting errors as gently as possible.

As part of the session on the use of the language laboratory, the students prepare a dialogue -- either original or taken from a text -- which they record on tape. The aim of this assignment is to prepare them to present a new dialogue to a class, reciting at the proper speed and reading it so that the class will understand the lines. At a later date, they listen to the tape in class to learn how to improve their delivery.

When we talk about how to teach a song, recordings of teaching songs, folk songs, a tune, poetry set to music are all played in class. They are given a sample lesson plan of a poem set to music, such as "Guantanamo."

After the overhead projector has been demonstrated using transparencies made by commercial firms, teachers and previous students of mine, each student is given a blank acetate sheet for the preparation of a transparency at home. This gives them experience in choosing what material is effective for this medium and how to transfer that material to the acetate so that it will show up well.

At Queens College in New York City, education students do two or three hours of field work per week for each education course they take. In the background courses, it may be either in an elementary or upper level school, where they tutor individuals or small groups. For the secondary methods course, they must choose either a junior or senior high school, where they spend three periods a week observing classes and tutoring. Periodically during the semester, we discuss the techniques and conditions they see so that they may learn from each other's experience. The greatest stress is put on what should and should not be done to maintain good discipline. For example, preventive measures such as good teaching, being thoroughly prepared, keeping the pace of the lesson brisk and making the lesson interesting and concrete by using audio-visuals will all help to avoid many discipline problems. It is also important to lay down the rules at the beginning of the term (e.g. only two students may leave the room during the course of each period) and to teach, and practice, mutual respect. One of the prime rules they learn is to avoid making the student "lose face" and to avoid permitting themselves to "lose face" by having a confrontation in the presence of the class. The best way to sidestep this problem is to tell the student to see you after class or during your free period instead of contesting the matter then and there.

To show the students how they can continue their professional growth after graduation, they are asked to summarize and criticize one article on a pedagogical topic in a professional journal such as Hispania, Foreign Language Annals or The French Review. They are also required to attend at least one professional meeting during the semester, which they write up or report on orally. In this way they become acquainted with the foreign language associations and I make it easy for them, but not compulsory, to join by bringing in membership blanks and mailing their dues in for them. Other means of keeping up with one's field, such as further study, travel and exchange of ideas and materials with colleagues are mentioned.

Instead of requiring a term paper in this course, I have the students put together a term project consisting of three lesson plans, one of which has been previously assigned and corrected, the second being the follow-up lesson to the first, and the third being a reading lesson. If, however, the lesson originally assigned to them was a reading lesson, the other two will be structure lessons for the same level. I find it beneficial to base the whole project on one unit because the student learns how to follow up a new topic and how much can be taught in one lesson. Included with each lesson must be some sort of visual aid, such as flash cards, pictures, real objects, maps, games, crossword puzzles, etc., some of these on dittos or transparencies. They also hand in the quiz and a unit test based on the topics they have treated in their lessons, plus enough additional elements to warrant a full-period exam. Much of this material has already been corrected and graded, but they receive a new grade on the complete project. Although this mark is generally high, the weight given to it in averaging all the grades for the term takes into consideration that it does not consist of all new work.

Some time during the semester, we consider class trips -- places or cultural events suitable for the secondary students, how the teacher

prepares him/herself for the excursion, how to prepare the students for it and follow-up activities after the trip. We go on a trip ourselves, generally to see a theater group performing in the target language and/or to a restaurant.

The role of the community in the foreign language program is taken up, including publicity for the foreign language program. It is pointed out that the community encompasses parents, local members of the neighborhood and others from outside the immediate area.

Lastly, two recent exams for bilingual teachers in the elementary school are distributed to the students and gone over in class to help prepare these secondary trainees to make the transition to the elementary level. Many of them do so because there are more openings in the bilingual program in our area at present.

The semester ends with a final exam which is not cumulative, but rather covers what has been done since the mid-term. For example, there will be questions relating to the discipline, the tape recorder, the overhead projector, games, songs, community involvement, professional growth and motivation. Discipline, a somewhat theoretical matter, is handled concretely on the final exam by giving a description of how a hypothetical teacher conducts a class on one particular day. The students must write what is wrong with the teacher's procedures. For instance, one such question starts out: "The teacher enters the classroom as the bell rings. . ." I stress the importance of getting to class early to put the next day's homework on the board and number the boards for the current day's homework to be put on.

As you can see, the student not only reads about what tasks a teacher must do, but they perform them, too. When they become cadet teachers the next semester, they feel confident, well oriented and prepared for the important and serious role they will play in our educational system.

CONVERTING TRADITIONAL LANGUAGE COURSES
TO THE SELF-PACED, INDIVIDUALIZED MODE

J. R. ANTOS
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CONVERTING TRADITIONAL LANGUAGE COURSES TO THE SELF-PACED, INDIVIDUALIZED MODE

- I. Personalized System of Instruction: Major Features
 - A. The student determines the pace of learning.
 - B. Multiple quizzing allows the instructor to require mastery of each unit in the course.
 - C. Student proctors grade the numerous quizzes.
 1. This makes repeated testing for mastery a practical arrangement.
 2. Student proctors also do informal tutoring.
 - D. Detailed study guides, prepared by the instructor, help clarify the text, present assignments, and specify the crucial information of the course.
 - E. Since study guides and the text now convey the important facts and principles in the course, classes can be motivational, not informational, in nature.
- II. Pragmatic Difficulties in Switching to PSI (and to most other individualized formats)
 - A. Low budgets for new laboratory tapes, secretarial help, instructional supplies.
 - B. Heavy teaching loads cannot be modified to allow for development of the new courses.
 - C. Proctors--that is, speakers of the target language--cannot be located.
 - D. Grading of oral work--by the instructor, not by student proctors--makes such a course impractical (especially if enrollment is high).
 - E. Several individualized courses are to be developed simultaneously.
- III. Solution: From Traditional Courses to PSI in Slightly More Than Three Terms
 - A. Phase 1: Toward PSI. Time required: One term.
 1. Research the PSI approach.
 References: J. Gilmour Sherman, ed., PSI: Personalized System of Instruction--41 Germinal Papers (Menlo Park, Calif.: W.A. Benjamin, 1974); Fred S. Keller and J. Gilmour Sherman, PSI: The Keller Plan Handbook (Menlo Park: W.A. Benjamin, 1974); and Renee Disick, Individualizing Language Instruction: Strategies and Methods (New York: Harcourt Brace Jovanovich, 1975).

2. Plan the general structure of the new courses.
(Will they be single skill or multi-skill?
Will you use Mastery Testing in all courses?
How will you administer self-pacing?)
3. Publicize your efforts at curriculum development.
(This will help gain credibility with the
administration and also promote subsequent
enrollments.)
4. Select texts.
(Be careful of programmed texts: They are not
always the best choice.)
5. Implement Mastery Testing in courses for which the
current text will be retained for use with PSI.

B. Phase 2: Approximate PSI. Time required: One term.

1. Write study guides.
This is very time consuming but my mid-term time
you will probably have finished the bulk of this work.
2. Course operation.
--Assuming proctors are not available, the instructor
will need to schedule many office hours each week in
order to accommodate the Mastery Testing program.

--Use "Pairing" for oral work: Require pairs of stu-
dents to prepare and present dialogues, role plays,
etc., either in class or during office hours. Devise
interactional testing in which students converse,
read a printed dialogue, and so forth. Standard
scale grading is effective with Pairing.
3. Evaluate the courses by means of questionnaires.
4. Plan for improvements.
5. Recruit proctors for the following term.
Proctors should be chosen from among the best students
enrolled in a given PSI course. Since the role of
proctors is to grade quizzes--not teach--using under-
graduates in this capacity is appropriate.

C. Phase 3: Repackaging. Time required: Summer or other vacation.

1. Revise study guides.
2. Print them and arrange for them to be sold by the bookstore.

D. Last Phase: True PSI.

1. Course operation with proctors.
They may be paid with money, academic credit, or gratitude, or else such work may be made a course requirement.
2. Continue course evaluation.
3. Plan for improvements.

ALTERNATIVES TO CONTRASTIVE STRUCTURALISM IN FOREIGN LANGUAGE INSTRUCTION:
INTERNAL RELATEDNESS AND EXTERNAL APPROPRIATENESS - SAMPLES FROM SPANISH

JORGE M. GUITART
STATE UNIVERSITY OF NEW YORK AT BUFFALO

ALTERNATIVES TO CONTRASTIVE STRUCTURALISM IN FOREIGN LANGUAGE INSTRUCTION:

INTERNAL RELATEDNESS AND EXTERNAL APPROPRIATENESS - SAMPLES FROM SPANISH

As is well known, the marriage of behavioristic psychology and descriptive linguistics gave us the audiolingual approach to foreign language instruction. As is also well known, this approach has ceased to be popular with the majority of our profession. (See Chastain 1975) Most of us now reject the view that language is a set of habits learned by rote. Memorization and mindless pattern manipulation have disappeared from the repertoire of enlightened teachers. The majority of us now favor a cognitive approach, where learning a foreign language consists of successfully internalizing its grammar, meaning the finite set of principles or rules that underlie creative language use.

Those of us who do not confuse the real rules that must be inside the native speakers' heads with the rules that are written in the books know that studying the latter alone is certainly not the key to mastering the former. The rules in our books are attempts to present explicitly what natives know implicitly. Any textbook rule is a little theory as to how form and function are related in the speakers' minds. The real rules that govern the interaction between form and function are learned--or rather discovered--by native speakers when they are exposed to the use of the forms in settings where their function is appropriate, i.e., where they serve to convey information from one speaker to another.

The rapidity with which young children acquire large numbers of rules--as evinced by their rich and variegated early linguistic behavior--is a strong indication that rules are not mastered one by one. Instead the child seems to build a number of simultaneous hypotheses which he/she keeps on revising in view of their failure to account for all the data--since adults correct their over-generalizations--until they come to a point where revision is no longer necessary because they have finally discovered the right rules. Successful foreign language learners probably accomplish similar operations.

In fact, foreign language instruction proceeds on the tacit assumption that learners gradually acquire mastery of many rules at the same time. We hope the learner will start grasping several things at the same time when we present him/her with a language sample, e.g. a dialog or a reading selection, where there are many grammatical features that have not yet been presented in isolation.

But our students do not have all the time that native learners have, nor all the opportunities for exposure to large chunks of meaningful language interaction. In addition they are adults, who demonstrably lack the child's ability for rapid rule discovery. We have to aid them in this discovery partly by making the rules--or rather our hypotheses about the real rules--explicit to them, and partly by providing them with sufficient instances of rule application. In other words we offer grammatical explanations and then conduct exercises.

Teachers do not normally start with their own hypothesis about a given language regularity but accept the one offered by the textbook writer. But teachers who know the language well frequently find themselves modifying the writer's hypothesis because they think it is somewhat off the mark. They also find themselves providing extra instances of rule application or skipping over some of the ones provided by the book because they do not fit their own hypothesis. Probably no experienced, linguistically knowledgeable teacher ever follows a textbook faithfully. He/she modifies the materials as he/she sees fit.

At the present time the need for adaptation has increased because the waning of the audiolingual approach has been slow in reaching the textbook publishing industry in the United States. As a result, in many books still in use, the majority of the drills are pattern drills of the habit-forming variety. Some people think that pattern drills can be used cognitively, and perhaps they are right. Pattern drills are certainly good checking devices. The teacher can use them to test whether the learner has acquired the rule he has been trying to inculcate cognitively. Perhaps pattern drills will never disappear entirely, but in the newer books they are not getting as much space and attention as they used to, and some books do not have them at all.

One feature of the audiolingual scheme that has been retained is the dialog. Dialogs are much shorter now, and in general the recommendation is that they not be memorized. They still provide the best sample of real language, and are perhaps the best vehicle for presenting both the cultural patterns that are inseparable from language use and the grammatical features we want our students to become familiar with.

Even the long complicated dialogs of the older audiolingual texts can be adapted to the new approach, by shortening them or by using them as reading selections.

All this adaptation is not easy, but responsible teachers feel they owe it to their students to stop treating them as rats in Skinner boxes. Having the students memorize the dialogs and then do mindless knee-jerking drills is normally boring. On the other hand it is not too difficult for the teacher, and it does not require a great deal of preparation. But I highly doubt that there are teachers in this day and age that take refuge in the audiolingual approach because it involves less effort on their part. On the other hand there are surely honest teachers who still believe audiolingual is best and will continue to inflict this method on their students entirely in good faith. I have nothing to say to those teachers except that I disagree with them.

For my fellow cognitivists I do have a message. We have substituted meaningful communication for rote memorization and mindless parroting because we have rejected the audiolingual doctrine of habit information. But our rejection of audiolingual methodology has not gone far enough. We still do some things according to certain assumptions of audiolingual doctrine. They have to do with the way grammatical information

is presented and organized in textbooks. Some of these assumptions are psychological. One is that only one item should be taught at a given time, in the belief that teaching more than one will decrease the probability of learning any of the items. This is the principle behind programmed instruction. In nonprogrammed instruction it is reflected in the fact that a pattern drill is normally about one single pattern. Within the audiolingual framework once a pattern has become habitual there is no need to practice it any further in isolation. Accordingly, once a particular pattern has been taught, normally the text will not focus on it again. Because behaviorists leave out of their analysis any activities that may go on inside the organism, behaviorism makes no assumptions as to how the different patterns learned are integrated into wholes. The behavioral model of language seems to operate on a principle of addition. The learner acquires one habit, then another, then another, until he has acquired the whole set that constitutes the language. Since a habit does not change once it is established except by becoming extinct through disuse, learning pattern A and learning pattern B—which apparently has nothing to do with A except that both are in the language—does not affect at all our knowledge of A. That is why in the same chapter of a well known audiolingual Spanish textbook a student is presented with 'Nominalization of indefinites,' 'The each-other construction,' 'Equivalents of that, which, who, and whom,' and 'Idioms with tener and dar.' The only reason for having all these grammatical points in the same chapter is that instances of them occur in the dialog that opens the chapter.

A recent cognitively-based Spanish textbook presents in the same chapter two sections about preterite forms followed by 'Unequal comparisons,' 'Superlatives,' and 'Stressed possessives.' Of course not every chapter of every book has this type of atomistic organization. Nowadays one finds more and more the commands in the same chapter with the subjunctive in noun clauses. The subjunctive in adjective and adverb clauses are usually included in the same unit and the preterit and the imperfect are usually dealt with in close proximity.

Not infrequently, however, all textbooks present sequences of unrelated grammatical patterns. Even though we may do a great deal of adaptation regarding dialogs and drills, we seldom tamper in any significant way with the order of presentation in books. A good teacher, though, attempts at times to breach the gap between distant but related grammar items. When showing for instance the difference between (1) and (2):

- (1) Busca una secretaria que sepa inglés
'I'm looking for a secretary [any secretary] who knows English'
- (2) Busca a una secretaria que sabe inglés
'I'm looking for a secretary [whom I know] who knows English'

the teacher remarks to the students, "Remember that indefinite objects do not take personal a?" Most students do not remember, because this was covered three or four or five weeks before. Or worse, it was covered the previous semester.

A good teacher brings related items together at review time. But review is not free of atomistic organization. After all, most of what is going to be on a test is not related anyway. And tests themselves are usually as atomistic as the material they are testing.

This is an inheritance of the audiolingual doctrine we have not gotten rid of.

Another audiolingual assumption we still follow is the so-called contrastive analysis hypothesis, which can be formulated as follows: learners have more difficulty with structures that are different from those of their native language and less difficulty with structures that are similar. It was such a solid, commonsense hypothesis that for a long time no one bothered to test scientifically if it was true. If questioned whether the hypothesis was correct, any teacher could probably give a great deal of anecdotal evidence in its support, especially in the area of pronunciation. Every time a learner says something in the foreign language with an English accent, he is confirming the contrastive analysis hypothesis.

But empirical evidence has now begun to accumulate which shows that although the hypothesis predicts accurately the type of errors that will occur in pronunciation, it does not predict accurately the type of errors that will occur regarding morphological, syntactic or lexical elements. It is true that some errors will be due to the differences between English and the target language. What does not seem to be true is that most errors are due to these differences. (See Richards 1974.)

Contrastive analysis was predicated upon the assumption that learners have more trouble overcoming the habits of their native language that differ from the new habits that have to be acquired. This theory of habits in struggle does not even conform with the psychological notion of habit. If you want to quit smoking you have to stamp out the habit, suppress it, eliminate it, and in its place substitute the habit of not smoking. But you do not have to stamp out your mother tongue in order to learn a foreign one. One nonbehaviorist way of looking at any instance of mother tongue interference is to say that the learner is utilizing a rule of his native language because he still has not acquired that of the second language. Wishing to communicate, the learner resorts to what he has in stock. He cannot resort to what he does not have. (See Newmark 1966.)

The contrastive hypothesis is actually a hypothesis about the nature of learning, not about the nature of language, but it was coupled with certain purely linguistic notions to influence extensively the organization of grammars in foreign language textbooks. The type of linguistics that served as one of the theoretical pillars of the audiolingual approach was the orientation generally known as 'descriptive linguistics'. As were all other linguistic persuasions of this century, American descriptive linguistics was structuralist, meaning it saw language as a system of inter-related parts and it saw linguistics mainly as an investigation of the relations of similarity and dissimilarity among those parts. But the

structuralism that underlay the audiolingual approach was also strongly empiricist: it started from observables and attempted to discover inductively the organizational principles that governed the distribution of those observables. Because the emphasis was on what are now called surface forms, statements of similarity and dissimilarity referred mostly to the outward appearance of utterances. Hence sentences with the same surface structure were classified as belonging to the same "pattern".

When it came to contrastive analysis, or the method of contrasting point by point the systems of two languages for eventual pedagogical purposes, the grammatical structures that were compared were the surface structures of English and those of the foreign language, as opposed to their underlying structures.

The combination of the contrastive hypothesis and structural linguistics is what I refer arbitrarily to as 'contrastive structuralism.'

In considering now the influence of contrastive structuralism on the organization of pedagogic grammars, we can say that two operating principles seem to have been that utterances that have similar surface structures in the foreign language are taught together, and patterns that are different in the foreign language but receive the same translation in English are also taught together. An instance of the first principle is demonstrated in the case of Spanish reflexive constructions. Since what is interesting is the surface relationship among the elements of a construction, sometimes without regard to meaning, a pattern drill that attempts to teach Spanish reflexive constructions can include (3), (4), and (5):

- (3) Me lavé
'I washed myself'
- (4) Me fui
'I left'
- (5) Me casé
'I got married'

even though the underlying relationships between subject and object are obviously quite different in each case. (See Roldán 1971.)

Another instance of this principle is a drill that would include gustar, faltar, and quedar because of their similar syntactic behavior, as in (6), (7), and (8):

- (6) Sólo me gustan esos
'I only like those'
- (7) Sólo me faltan esos
'I'm only missing those'
- (8) Sólo me quedan esos
'I only have those left'

Notice, however, their semantic randomness.

Groupings like this are still very much with us.

An instance of the second principle--that patterns that are different in the foreign language but receive the same translation in English are taught together--is the inclusion in the same grammar section of the pattern SER + past participle and ESTAR + past participle. In addition to being similarly structured in the surface, both receive the same translation in English: TO BE + past participle. In this case an attempt was made--and still is being made--to relate the two structures. The usual explanation is that SER + past participle refers to an action--which is true--and that ESTAR + past participle refers to a result, which is also true. An example that can be given is (9) vs. (10):

- (9) la puerta fue cerrada
'the door was closed'
- (10) la puerta estaba cerrada
'the door was closed'

with the second sentence being the result of the action of closing the door. Unfortunately, the relationship does not always hold. For instance, (11) is perfectly normal, but (12) does not exist:

- (11) los estudiantes fueron atacados
'the students were attacked'
- (12) *los estudiantes estaban atacados
'*the students were [in the state of being] attacked'

I have, however, heard (12) from the lips of my students. They thought it meant 'the students were under attack'. Interference from English? Certainly not. 'The students were attacked' can only be a passive construction parallel to, say, 'the door was opened'; a native speaker of English knows it can never be parallel to 'the door was open'--a result. Obviously their error is entirely a product of the pedagogy of these forms.

I think these patterns should be taught separately, but not in isolation, since they are related in turn to other patterns. Let me illustrate one alternative to the organization proposed in the contrastive structuralist framework.

The structure SER + past participle is of course the passive voice. It is clear that a sentence like (14) is related in meaning to (15):

- (14) Los estudiantes fueron atacados por la policía
'The students were attacked by the police'
- (15) La policía atacó a los estudiantes
'The police attacked the students'

I would like to propose however that these sentences not be related pedagogically by an operation that turns one into the other. In real life speakers do not go about changing active sentences into passive--except in grammar drills. What happens is that passive sentences are appropriate in a certain type of situation in which active sentences are not, and vice

versa. To my knowledge these contexts have not yet been specified, perhaps because we have been more interested in teaching the purely synthetic--an audiolingual holdover. At the present time I am not sure about when to teach the passive voice and in connection with what. However, I do not think I would make any attempt to pair it with the active voice through drilling.

As to ESTAR + past participle, I would like to point out the relationship it has with an altogether different syntactic structure--a relationship based on meaning. ESTAR + past participle refers to a state the subject is in. The state may be temporary or everlasting; it may or may not be reversible. If the subject is an animate being (a human or an animal), the state may be physical or psychological. How did the subject get to be in that state? It is true that ESTAR + past participle expresses a result, but a result of what? Of a process, you may say. Let us be a little more precise. People and things can be thought of as being in many different kinds of states. Obviously not all of these are everlasting. That means at another time you were not in the state you are in now. At some point you changed from one state to another. Change is the key word here. ESTAR + past participle expresses the result of a change.

The idea of a change in state is conveyed in Spanish by using a reflexive construction as is evident in the data presented in (16):

(16)	<u>Before</u>	<u>Change</u>	<u>After</u>
a.	No está casado 'He's not married'	Se casó 'He got married'	Está casado 'He is married'
b.	Está dormido 'He's asleep'	Se despertó 'He woke up'	Está despierto 'He is awake'
c.	Está de pie 'He's standing up'	Se sentó 'He sat down'	Está sentado 'He is sitting'
d.	El motor funciona 'The motor is in working order'	El motor se rompió 'The motor broke down'	El motor está roto 'The motor is broken'

Notice that this type of reflexive construction--which can be called the Change Reflexive--is different from other reflexive constructions, e.g., Me toco can be translated as 'I touch myself' but Me caso certainly does not mean 'I marry myself', and the motor in (16d) did not break itself, of course.

I know of no textbook that systematically identifies the Change Reflexive. Nor do I know of any elementary Spanish textbook that relates the Change Reflexive to the pattern ESTAR + past principle, even though it is quite obvious that they should be taught together. In contrast, the construction SER + past principle (the passive voice) does not always refer to a change of state--either in Spanish or in English. If I say Los estudiantes fueron alabados 'The students were praised', it is clear I do not think of the students as changing from the state of being 'not praised' to the state of being praised.

I have given you a sample with only two structures and one semantic relationship. Surely we can discover more relationships of this type and surely they will not be limited to only two structures. A syllabus based on these relations would approximate much more closely the complex but finite network of interrelations that are the grammar of a foreign language. It would certainly be a better model of what the speaker knows than the chain of grammatical islands now extending over our textbooks. To unite all these islands into a continental mass whose regions are logically connected is perhaps the most interesting task facing applied linguists in the near future.

We linguists have been guilty of neglecting the linguistics of second language acquisition. We have been too busy with the natives, at least in this country. For too long now, foreign language educators, the people in charge of the 'how' of foreign language instruction, have been doing very creative and innovative things with the 'what' given to them by the contrastive structuralists. It is time for cognitive linguists to come fully into the field and match the energy and inventiveness of their colleagues in education.

One very promising direction in applied linguistics is that inspired by the approach generally known as pragmatics. If linguistics is the theory of language structure, pragmatics is the theory of language use. One aspect of pragmatics that is of interest to us is the view that normally utterances are not only well-formed syntactically and semantically, but also situationally. That is to say, in order for it to make complete sense, in addition to being composed of intelligible words strung in intelligible chains and in addition to referring to something in experience, an utterance must be appropriate to the situation in which it is used. For instance it might be appropriate for me to ask you--the audience to whom this paper is being read--if you have any questions so far, but it would be totally inappropriate for me to ask you to sit down, since you are already sitting. In everyday life if an utterance is ill-formed situationally it may evoke the response 'I understand what you are saying but I don't know what you mean'. It is not hard to see that our textbooks are full of inappropriate utterances. In pattern drills, for instance, everything that students are asked to say is normally out of context. Obviously pattern drills are inadequate instruments for acquiring knowledge of how sentences should be used.

Even drills that are made more meaningful may fall short of external appropriateness. Consider the following example from teaching the Spanish subjunctive. Students are taught that a sentence starting Es verdad que, 'It is true that' takes the indicative in the dependent clause but a sentence starting Es falso que, 'It is false that' takes the subjunctive. Suppose that a drill which demands of the students to fill in the blanks with the correct indicative or subjunctive form of the verbs in parentheses contains (17):

- (17) Es verdad que Alberto (SABER) francés pero es falso que él (SABER) alemán - 'It is true that Alberto (TO KNOW) French but it is false that he (TO KNOW) German'

The teacher asks the student to substitute the name of a friend of his who actually knows French but does not know German. Suppose a student has such a friend and he complies with the teacher's instruction by saying (18)--which in addition to being true is correct both syntactically and semantically:

- (18) Es verdad que Kevin sabe francés pero es falso que él sepa alemán - 'It is true that Kevin knows French but it is false that he knows German'

Still (18) is pragmatically inappropriate. Why? Because no one in the classroom had cast any doubt over Kevin's ability to speak French, nor has anyone asserted that Kevin knows German--an assertion which would fly in the face of what Kevin's friend knows about him. In real life es verdad que is used to restate in confirmation that something is true, and es falso que to negate that what someone said is true. If the same student had started by saying Kevin sabe francés, 'Kevin knows French' and another student--who also knows Kevin--had followed that by saying he doubts Kevin knows any French but is sure Kevin does know German, it would have been appropriate then for the first student to retort with (18).

In addition to having drills lead to appropriate utterances, I believe we should organize the grammar so that we teach together not only syntactic patterns that are semantically related but also syntactic formulas that are pragmatically parallel, even though they may look very different.

Drawing our examples again from the teaching of the Spanish subjunctive, one finds frequently in textbooks the statement that the subjunctive is used in certain impersonal constructions, the general formula of which could be expressed as Es + (adjective) + que + (dependent clause). Examples follow:

- (19) a. Es falso que haya clases hoy
'It is false that there are classes today'
- b. Es ridículo que haya clases hoy
'It is ridiculous that there are classes today'
- c. Es probable que haya clases hoy
'Probably there are classes today'

The only reason for presenting these together is that they look alike syntactically. However, the pragmatic content of the sentences in (19)--the reason for their having the subjunctive in the dependent clause--is different in all three sentences. In (19a) we DENY that 'There are classes today'; in (19c) we STATE THE CHANCES of there being classes today as being better than zero but worse than one hundred percent.

It would make sense to show the students that DENIAL always takes the subjunctive, no matter what formula you use, e.g. no es cierto que, 'it isn't true that' is followed by a clause in the subjunctive; that COMMENTING ON SHARED KNOWLEDGE always calls for the subjunctive, and this includes many so-called verb-of-emotion constructions (e.g., me molesta que, 'it bothers me that') and constructions where both 'emotion' and 'influence' (both being criteria usually given as triggering the subjunctive in noun clauses) are absent, as in e.g., No le causó el menor efecto que su padre lo regañara, 'His father's scolding had no effect on him', where both speaker and hearer share the information 'His father scolded him'. It would equally make sense to tell the students that believing that the probability of an event lies between zero and one hundred percent is always expressed by using the subjunctive in the clause referring to the event, no matter how one couches that belief, e.g. veo posible que haya clases hoy, 'I see there being classes today as possible' tells of such a belief. In contrast, the belief that the probability is one hundred percent calls for equally variegated formulas using the INDICATIVE: Sospecho que hoy hay clases, 'I suspect there are classes today', Apuesto a que hoy ~~clases~~, 'I bet there are classes today', etc. (Cf. Terrell and Hooper 1974 for an excellent pragmatically-oriented proposal concerning the pedagogy of the Spanish subjunctive/indicative distinction in noun clauses.)

I dare to predict that a pedagogic grammar organized around the semantic and pragmatic relations holding between the different syntactic processes of the foreign language grammar would be a faster, more efficient shortcut to rule discovery than the path being taken at the present time. It will certainly better approximate our goal of having our students speak in class the way natives do in real life--meaningfully and appropriately. And it will certainly be less boring.

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A CASE FOR INCLUSION OF COMPOSITION IN THE LANGUAGE CLASSROOM

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A CASE FOR INCLUSION OF COMPOSITION IN THE LANGUAGE CLASSROOM

Many suggestions have been given on the subject of writing in intermediate language classes. Dinter, for example, has recommended the "Précis" as an excellent technique for improving writing ability.¹ However, it does not deal directly with the conditions controlling student writing, nor does it show the benefits of including composition as a part of the language course. The writers of this article decided to examine some of those conditions, comparing the achievement of groups exposed to different amounts of writing practice (both in and out of class). Of course, writing has been widely accepted as one of the four major skills. It has a place in the foreign language classroom in its own right and as well as a reinforcer of other language skills.² Yet, exactly what role does composition actually play in the learning process? How important is it to the individual student or the class as a whole? How much, if any, improvement can be expected through the inclusion of written composition during an average language course? Finally, is it more beneficial to have the writing done in or out of class?

With these questions in mind, the writers undertook an experiment whose purpose was to show that writing compositions throughout the semester does in fact improve the student's writing skill and, perhaps, the overall mastery of the language. Another investigator, Chastain emphasizes the value of writing as an aid to language learning in general. He credits it as causing "Learning at a more profound level thereby insuring greater retention of the receptive skills."³ Not only was the investigators' aim to show the improvement of classes who wrote, but the additional improvement of students who wrote in class.

Subjects

Approximately seventy students were included in the experiment. These students, a random sample reflecting various backgrounds in French and ranging in age from roughly 18 to 21, were all members of the same level course, a regular fourth-semester French course at West Virginia University. The students were not told and were not aware that an experiment was being conducted.

Division and Treatment of Groups

Subjects were divided into three major groups (see Table 1). Group X served as our control group. These students wrote only an average number of compositions, that is, the three or four short papers normally done in a French 4 class. Groups Y and Z were labels for two experimental groups. Both these groups were sub-divided into two sections each (different classes), but all received the same treatment: Group Y wrote compositions in class, fifteen minutes twice weekly at the beginning of the class period. (Classes met three times weekly for fifty minutes each time.) Group Z wrote the same number of compositions, however, as homework

assignments instead of during the regular class session. Students were encouraged to spend only fifteen minutes in writing the assigned composition. Uniformity in composition topics was maintained between the two groups throughout the experimental sections. Length was also regulated. Students wrote on such topics as: "Avez-vous beaucoup voyagé? Ou etes-vous allé?"; "D'apres vous, le confort matériel est-il nécessaire pour etre heureux?"; "Est-ce que les grands problemes mondiaux (guerres, désarmement, surpopulation, etc.) vous préoccupent? Pourquoi?"

Procedure for Grading the Compositions

Since the purpose of the compositions or their primary justification was to develop and not to check or grade the student's ability to correctly communicate his own thoughts, grading was de-emphasized to reduce competition. Because of the nature of the experiment, the grades stemmed perhaps too much from particular criteria (mechanics) than from style or communication. A certain degree of control was maintained concerning the grading and correcting procedure, although techniques of the individual instructor did vary somewhat. For example, one instructor corrected the compositions, not by writing the correct answer for the mistake, but rather by circling or underlining the error, indicating that the spelling, grammar or usage was incorrect. He returned the composition and required that it be rewritten, with the student correcting his own mistakes. Another instructor, although following this outlined procedure to some extent, included a brief "lesson" when returning the composition. It covered a list she had compiled of the most frequent errors encountered. She made an attempt to categorize and generalize the errors by drawing in underlying explanations of grammatical points. For example, confusion of "et" and "est"; plural verbs for subjects: tout le monde ~~sent~~ est, ma famille ~~sont~~ est. Students were given this list and by referring to it rarely repeated these same mistakes on later compositions.

Testing Procedure and Analysis

All students were tested (Pimsleur Aptitude Test) at the beginning of the experiment to insure that groups were similar and that the average aptitude of the students in different sections did not vary excessively (see Table 2). To compare these results, T-tests were conducted to determine whether the differences of the means of the scores of Group X and Y and X and Z were statistically significant.

Investigators administered both a pretest and posttest. At the beginning of the course, all students took the Writing Test (Form A) of the MLA - Cooperative Foreign Language Tests for French. Again, T-tests were used to compare the results with no significant difference acknowledged among the groups' mean scores (see Table 3). A different form - (Form B) of this same writing test - was again given at the close of the term. Scores were tabulated and results were compared. (See Table 4). This time, however, T-tests showed statistically significant differences. Means of the three groups differed greatly, with the means of groups Y and Z both exceeding that of the control group. Not only did the scores show

that the students who wrote compositions (either in class or as homework assignments) improved considerably more than those who did not, but they further demonstrated that those who wrote in class showed far more improvement than those who wrote at home. Why? The reasons seem apparent--outside the classroom, students were able to use dictionaries, their textbooks, grammar reference books, other French students or French majors, etc., whereas in class no such help was available. Consequently, the student in class wrote what he had stored within his memory; what he lacked in memory stimulated the discovery of alternate ways of expressing a thought.

Concerning the limitations of the design, we have already mentioned some possible uncontrolled variables: the variation between teachers and the instructor's procedures for correcting errors. Others might include the differences in course meeting times (for example, students might perform more or less efficiently at 8 a.m. than at 2 p.m.). Class size is another possible variable although it varied but slightly since a total of only seventy-one students were included in this experiment. Nevertheless, we believe that we have justified not only the inclusion of composition in an intermediate language course, but also using regular in-class time for this activity.

TABLE I

DIVISION AND TREATMENT OF GROUPS

GROUP		TREATMENT
X	Section 1	Control Group (Wrote very few compositions, only an average amount for a normal course at this level.)
Y	Section 2 Section 3	Experimental Group (Wrote compositions in class for fifteen minutes two times per week.)
Z	Section 4 Section 5	Experimental Group (Wrote same number of and on the same topics as Group Y out of class, as homework assignments.)

TABLE 2

RESULTS OF APTITUDE TESTS

	$\bar{x}$	$\sum x$	n_x	$\sum x^2$	$(\sum x)^2$	$\sum x^2$	s^2	s
x aptitude	73.4	734	10	54,262	538,756	387	43.000	6.557
y1 + y2 aptitude	74.000	2294	31	172,012	5,262,436	2,256.00	75.200	8.672
z1 + z2 aptitude	70.723	2122	30	152,926	4,502,884	2,829.867	97.582	9.878

TABLE 3

RESULTS OF FIRST WRITING TESTS

	$\bar{x}$	$\sum x$	n_x	$\sum x^2$	$(\sum x)^2$	$\sum x^2$	s^2	s
X 1st Writing	27.9	279	10	10,743	77,841	2,958.9	328.767	18.132
Y 1st Writing	28.806	893	31	33,507	797,449	7,782.839	259.428	16.107
Z 1st Writing	32.8	984	30	36,850	968,256	4,574.8	157.751	12.560

F (x,y) = 1.223 F distr. x = .05 (d.f.9,32) 2.8 x = .01 4.6

F (x,y) = 1.444 F distr. x = .05 (d.f.9,29) 2.8 x = .01 4.6

t (x,y) = -.184 (-1.13/109.095) (17.738)

t (x,y) = -.924 (-4.9/89.556) (16.882)

TABLE 4

RESULTS OF SECOND WRITING TEST

	$\bar{x}$	$\sum x$	n_x	$\sum x^2$	$(\sum x)^2$	$\sum x^2$	s^2	s
X 2nd Writing	31.4	314	10	13,804	98,596	3,944.4	438.267	20.935
Y 2nd Writing	48.161	1493	31	82,591	2,229,049	10,686.193	356.206	18.873
Z 2nd Writing	39.067	1172	30	53,138	1,373,584	7,351.867	253.513	15.922

F (x,y) = 1.230 F distr. x = .05 (d.f. = 9,32) 2.2 x = .01 3.1

F (x,y) = 1.729 F distr. x = .05 (d.f. = 9,29) 2.2 x = .01 3.1

t (x,y) = -1.964 (-16.761/146.563) (17.172)

t (x,z) = -1.882 (-7.667/109.490) (16.882)

FOOTNOTES

- 1 Wolfgang Dinter, "Précis," Die Unterreichts-Praxis for the Teaching of German, 3 (Fall 1970), 33-40.
- 2 Theodore B. Kalivoda and Robert J. Elkins, "Teaching as Facilitiation and Management of Learning," 61-96 in Dale L. Lange and Charles J. James, eds., Foreign Language Education: A Reappraisal (Skokie, Ill.: National Textbook Co., 1972).
- 3 Kenneth Chastain, The Development of Modern Language Skills: Theory to Practice. (Phiadelphia: Center for Curriculum Development, 1971).

INDIVIDUALIZED INSTRUCTION WITH A NEW OBJECTIVE, A NEW METHOD

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INDIVIDUALIZED INSTRUCTION WITH A NEW OBJECTIVE, A NEW METHOD

A recent survey¹ suggests the conclusion that college students are undecided about their reasons for learning Spanish, or are prompted to accept the reasons given by advisers or degree requirement prescriptions. The report indicates that, aside from academic considerations, the most prevalent idea in the student's mind when he enrolls in a beginning course in Spanish is that it will provide him with the skill to communicate in that language, which he hopes to use someday either as a traveler, or in contact with native speakers in this country. The report reveals that students are dissatisfied with the traditional testing methods which are employed to measure their achievement. This dissatisfaction arises from the disparity between their own concept of a goal (or the goal advertised in the course description) and the implications of goals embodied in the format of the tests, and in particular, the final examination.

In talking with students in my capacity as an academic adviser I have learned that students shy away from continuing with Spanish in college because, although they may have had two, or three, years in high school, they have no confidence in their ability to actually speak the language, and they see no point in continuing to take courses which they assume (and perhaps rightly) will be taught in the same format and with the same objectives as those they took in high school. They especially wish to avoid the study of grammar, and have no interest in developing their reading skill to the point where they will be able to read the masterworks of Spanish literature in the original. They might be lured into taking one or two unstructured courses (i.e., not forming part of a track, or progression, from elementary to advanced) if they could be assured that such a course would concentrate only on learning to speak in practical situations.

Two years ago our Committee on Instruction invited instructors to propose new ideas for courses involving the concept of individualized instruction, and which would be especially suitable for the many students who are now enrolling under our Continuing Education Program, but which could be taken by regular students as well. These special courses were to be termed "Extraordinary Courses."

Being aware of the kind of course I thought would attract students, and having tested the methodology within the limitations of traditional classroom instruction, I proposed a series of courses. The proposal was accepted and I have now taught the courses for four semesters. Enrollments have steadily increased as more and more students discover the nature of the instruction.

The course description is as follows:

"Basic Practical Spoken Spanish: Spanish 6, 7, 8, 9; 2 s.h. each.

"This is a sequence of individual study courses designed for students who have had some Spanish in high school but feel they would like more practice in actually speaking the language so they will be less inhibited trying to speak when traveling, or in contacts with Spanish speaking people in this country.

"Students with no previous instruction in Spanish have no difficulty in learning through this method (learning by ear).

"The courses avoid the systematic approach of conventional foreign language courses and concentrate on giving the student command of a repertory of practical phrases (basic vocabulary for Spanish 6 and 7: over 600 words) which are learned by ear through practice at home, listening to cassettes.

"Students progress at their own rate and make appointments for time to time to recite. Since there are no class meetings, the courses have proved a boon to students who have scheduling problems, or who wish to add a course after the first week or two of the semester. Evening School students and those finding it difficult to arrange appointments during normally scheduled office hours can recite by telephone during off-hours.

"Each course is recorded on two cassettes, which the student buys (\$1.50 each). There is also a manual which explains how to prepare the lessons. An instruction sheet is available from the Spanish Department telling how to procure the tapes and how to arrange for recitation appointments."

Since the method is so radical, it was found by experience that students needed an abundance of indoctrination to overcome their previous conditioning and orientation, otherwise they try to learn by using their intellectual faculties, rather than by what I call "ear-training", which is the core of the methodology.

The classroom has always been the greatest stumbling block to the successful teaching of foreign languages. Aside from the problem of inhibition and frustration which invariably arises from the circumstance that all students have varying degrees of aptitude in speech skills, there is the problem of the discrepancy of objectives--trying to train the student in a skill while at the same time trying to present the systematic analysis of a language. The classroom is suitable for learning by cognition, analysis, and the presentation of facts and opinions. It is not suitable for acquiring habits and skills.

Spanish is speech. Speech is a habit which is acquired by practice. It is a set of reactions between the ear, or auditory system, the central nervous system, and the vocal system. Like any habit, it involves nerves

and muscles that have been conditioned (by repetition) to act in a set of patterns. Some habits are developed into skills, as when walking is developed into dancing, or when scribbling is developed into penmanship or drawing. Speech becomes a skill when one begins to master its intricacies and recognizes the accepted, or "correct", forms of utterance and usage.

Habits cannot be acquired by thought, or by analysis, or by study. They can be acquired only by repetitions of patterns of neuro-muscular behavior. You cannot learn to dance, or swim, or play a musical instrument by studying about those skills with a textbook in a classroom. You must practice by repeating the behavior patterns until they become acquired habits. Trying to acquire the habits of Spanish speech in a classroom through a systematic presentation of the language in a textbook has almost always proved disappointing. Only a few gifted people, who have a remarkable memory and the facility for making rapid mental manipulations, can produce anything like natural speech in a foreign language under those conditions.

One of the shortcomings of the teacher-classroom-textbook format is the emphasis usually given to written testing of achievement. Students complain that although modern methodology stresses oral-lingual presentation, the tests invariably consist of a preponderance of written elements, where the student is asked to solve conceptual problems involving parts of speech, agreement, inflection, conjugation--in other words, to show his grasp of the forms of the language as it is systematically described by linguists. He is not called upon to demonstrate his skills by performing, the way a music student would show his skill at a recital.

The advent of the inexpensive cassette tape recorder has provided a tool which makes it possible to take language instruction out of the classroom and out of the language lab. In the two years that these new courses have been offered I have found only two or three students who did not have available, or who could not afford to buy, a tape recorder. These students can be accommodated in our language lab, although all students confess that being able to practice alone whenever they have available time is one of the chief attractions of the method.

Instead of learning principles, or concepts, the students learn by speaking phrases and words, and are tested by speaking performance. After practicing one or two lessons, which are presented in cue-response patterns, the student makes an appointment (scheduled at 15 minute intervals) and comes in to recite, much as a music student would come to his teacher to perform the piece he had been practicing for a week. These "recitals," or recitations are not for the purpose of testing knowledge or measuring achievement (there are no grades for these courses), but solely for the purpose of satisfying both student and instructor that an acceptable level of performance has been attained--a level which demonstrates fluency and ease of performance and assures retention of the habits learned. The student is free to recite as often as he is prepared, and, after the first two lessons, to recite on as many lessons as he chooses to prepare at a time.

The Manual points out features of the method and give instructions on how to prepare the lessons. It also has vocabularies and sets of illustrations keyed to the vocabulary building lessons. Some selections from the Manual will demonstrate how indoctrination in the methodology plays an important role in this radical departure from traditional formats of classroom learning:

"One of the features of the method is its concentration on practical speech, rather than on exercises designed to demonstrate the structure of the language. We have tried to incorporate vocabulary and phrases which will be useful if you visit a Spanish-speaking country. Half the lessons are for practical vocabulary building and are accompanied by illustrations to serve as association cues. The more words you know (i.e., can actually speak, after having practiced saying them), the more you feel at home in a foreign language, and the easier you communicate. After you have spoken a word many times it builds up a conditioned process, so that it is always 'on the tip of your tongue,' and therefore readily spoken when needed.

"Even though one may not always be able to form a complete sentence, one can still communicate practically by unconnected words. A foreigner might not be able to say in English: 'Can you help me please? I am sick and I need to find a doctor.' But by speaking just the words: 'I . . . sick . . . doctor . . . please,' he could communicate the necessary information. Vocabulary is what is basic in language.

"Elimination of the textbook. One of the difficulties encountered by teachers of foreign languages is, strangely enough, the use of a textbook. The textbook imposes a serious handicap. When you see a printed version of a word in the foreign language it triggers an automatic reflex action so that unconsciously your English phonetic habits cause you to try to pronounce it as if it were an English word. That is what causes a 'foreign accent.' If, however, you could learn a foreign language without having any idea of how the sounds were represented in writing, you could learn only by imitating the spoken sounds, and would have no 'accent'. The ideal time to learn a foreign language would be before you had learned to read your own language. In this method we are trying to overcome the textbook handicap. All your learning will be by imitating sounds you will hear on tape. That is why no text of the Spanish is provided. You will be concentrating on sounds, and will not be distracted by looking at the written word. We call this method ear training.

"Ear training involves a device we call cue-response drill. When you learn 'by ear' you form habits, so that when one link in a sequence of acts is presented as a stimulus, or cue, it sets off a chain reaction and prompts you to perform the whole sequence which habit has formed.

"When someone says: 'Mary had a little lamb . . .'
your ear-training prompts you to complete the sequence,
saying: 'its fleece was white as snow.' This does not
occur with a sequence you have not heard or spoken many
times so that a habit is formed. With ear-training you
do not have to think--your ear and tongue are conditioned
to respond automatically. An actor uses this phenomenon in
reciting his lines. The last words of another actor serve
as a cue to prompt him to say his next speech.

"No systematic presentation. (No grammar or linguistics.)
The 'natural' way to learn a language is by haphazard acqui-
sition--a word here, a phrase there--what is called 'picking
it up'. This is the way one learns one's native tongue.
Textbooks always present a foreign language systematically,
according to the classification of its elements by linguistic
scholars: nouns, adjectives, pronouns, verbs, tenses, agree-
ment, clauses, etc. In this method we have tried to avoid this
approach, so that in performing you do not have to recall any
rules of grammar, or 'think'.

"Interpreting. One of the skills often overlooked in con-
ventional Spanish courses is practice in interpreting (i. e.,
translating, when you hear Spanish spoken), but this is a very
worthwhile skill, and practice in it tends to reinforce your ear-
training by building a concrete correlation with English words.
It is especially valuable in vocabulary building."

Another section of the Manual gives detailed instructions on how to
prepare the different sections of the lessons. Each course has twelve les-
sons. The odd-numbered lessons present practical phrases in a cue-response
drill. (Sample: Cue - Can you tell me where it is? Response - ¿Puede Vd.
decirme donde está?). The even-numbered lessons have a vocabulary building
section (Sample: Cue - the bathroom. Response - el baño), and a listening
comprehension drill, which combines elements previously learned in new
combinations. These instructions to students may be helpful to teachers
who may want to adapt some features of the method to classroom instruction:

How to prepare the lessons.

"Lesson 1. This lesson has two parts: a 'cue-response' drill and an
'interpreting' exercise.

"Steps in preparing the lesson:

1. Practice the cue-response drill. 'Cue-response drill' is the most impor-
tant part of the lesson, for it is here that you will form habits through
ear-training. There is a pause after the cue and another after the response.
Repeat both the cue and the response, so that you form an association pat-
tern in your ear. The object is to train your ear so that when you hear the
cue it will automatically trigger the response. Do not try to 'memorize'

(which means using thought processes, like association, analysis, breaking down into parts, etc.). Practice until your response becomes a conditioned reflex. If you try to use your 'mind' to 'learn' you will be defeating the object of the drill, which is to train your ear.

"What is important is to try to imitate the Spanish. This means to mimic. In other words, your speech should mimic the pitch, intonation, rhythm, speed, emotional quality (if any), etc. of the speaker's voice. What you should try to achieve is the same kind of mimicry that an entertainer (like Rich Little) uses in doing a take-off of a well-known personality. Since you do not ordinarily do this in English, it may take you a while to become used to the idea. Experience has shown that once you discover the trick it becomes very easy.

"Do not try to analyze the Spanish sounds (i.e., 'I guess that sound I hear is g. Or is it a b?). Quite a few Spanish sounds do not exist in English. To pronounce them correctly you must learn to imitate what you hear. If your intonation and stress patterns are correct, a slight variation in a particular sound will not make your speech difficult to understand. You will later be given a supplement which will provide notes on some of the problems of pronunciation.

"Do not try to practice without listening to the tape. In order for you to learn to imitate the correct Spanish pronunciation it is important to repeat the Spanish only after hearing it. Concentrate on trying to imitate, or mimic, the Spanish, rather than trying to memorize the response to each cue.

2. Give yourself a practice test. After you have repeated the cue-response drill many times you will find yourself anticipating the response as you hear the cue. You do not 'think' when you react this way. It is a conditioned response.

"Now give yourself a practice test by repeating the Spanish in the pause that follows the English one, instead of waiting to hear the Spanish as you did when you began to practice the lesson. When you can go through the cue-response drill and 'beat the tape to the draw' (i.e., say the Spanish before the tape does) then you know that your ear is sufficiently trained and you are ready to recite this part of the lesson.

3. Practice the 'Interpreting' section of the lesson. In this section you will hear all the Spanish expressions you have just learned, but in a scrambled order. Repeat the Spanish expression and then see if you can give the English equivalent. At first your reaction time will be rather slow, and you may have to replay the cue-response drill once or twice to refresh your memory as to the exact wording of the English equivalents. (This is why it is important always to say the English cue along with the Spanish response.) Keep practicing until you can respond quickly.

"Imagine you are with a friend who knows no Spanish and after hearing each Spanish expression you act as interpreter and tell him the meaning. After you can respond immediately to each Spanish expression by giving the English equivalent you know you are ready to recite this part of the lesson.

"Reciting. Now you are ready to recite. See the instruction sheet you were given when you enrolled in the course for details on making an appointment. Many students prepare the first two lessons before coming in to recite, but it is advisable not to prepare more than that for the first recitation to be sure you are preparing properly.

"The recitation will be conducted as follows: There are two parts, a cue-response performance and an interpreting performance. For the cue-response part you will hear the cues and be expected to give the response with no hesitation and with a faithfulness of mimicry that will show that your ear has been trained so that you have acquired a habit of speech from practice.

"For the interpreting part you will hear the Spanish expressions and be asked to give the meaning in English. Your responses should be quick--indicating practice, not recollection. It should be emphasized that if in your responses when you are reciting there is indication that you are 'thinking' (i.e., pauses) it means that you have not prepared well enough. Your responses should not be in the nature of information, like most answers in tests (where you are allowed to think before answering), but more like the reflex action when you apply the brakes upon seeing the traffic light turn red.

"Some students at first do not trust their ear to form habits, and try to make a transcript of the tape to aid their 'memory'. Since memory is not involved--only habit forming--this defeats the purpose of the drills. The performance of these students always reveals this faulty preparation. They are amazed and relieved when they finally discover it is easier to train the ear to trigger a response than to force one's mind to work. Unfortunately at first it takes quite a few repetitions to train the ear, as it does to form any habit, but gradually it will become easier and take less time, as your ear and tongue become better exercised. Fortunately what you learn 'by ear' you never forget. You never 'forget' a habit--like how to ride a bicycle, or how to swim. The reason people forget the Spanish they 'learned' in school is because they did not learn it by forming habits--by ear-training.

"Lesson 2. This lesson has three parts: 'vocabulary,' presented in a cue-response drill, 'interpreting,' and 'listening comprehension.'

Steps in preparing the lesson:

1. Practice the cue-response drill until you can give the responses automatically, testing yourself as in Lesson 1. Then refer to the illustrations at the back of the Manual. Practice giving the responses by using the illustrations as cues. Do not write under the illustrations, as this would destroy their value as a drill and for self-testing. After you can give all the responses rapidly you might want to cut out the illustrations and shuffle them to use as flash cards, so you can avoid learning by association from their original order on the page. (Note: In learning vocabulary it is very important to learn the article along with the noun. Not to do so is bound to cause you embarrassment when you want to speak Spanish and find your ear will not tell you which article to use, as it will if the sound of the article is always associated in your ear with the sound of the noun.)

2. Practice the 'interpreting' drill. In this drill you will hear the Spanish words as a cue. Do not use the illustrations. When you hear the Spanish word, repeat it and then say aloud the English equivalent. You must speak both the Spanish and the English to form a sound-association pattern in your ear. After working on both these two first parts of this lesson give yourself a practice test to insure that you are completely prepared.

3. Proceed to the listening comprehension section. This section is to give you experience in saying and understanding new expressions. Most of them are variations on things you have already learned to say. Repeat each Spanish expression when you hear it. This is the most valuable technique in learning a foreign language. If you cannot repeat what you hear, it means you have not really heard it well. After you are sure you can say it, then try to figure out what it means. Now for the first time you will be 'thinking', recalling what you have already learned and analyzing what you hear. In some cases you will need to consult the vocabulary section in this Manual to check the meaning of new words, verb forms, idioms."

CONCLUSIONS

Yes, instruction can be completely individualized, and for FL instruction especially it solves a host of drawbacks inherent in the classroom and language lab. All students show a steady gain in confidence. The only drop-outs are those who enrolled in the course thinking they would not have to spend any time at it. But even the most talented musician has to practice.

I feel that the development of the cassette tape recorder opens up a whole new field of possibilities for FL language instruction (nay, for instruction in many fields), once teachers learn to adapt it to their objectives.

Although students are enthusiastic, my FL colleagues have not been rushing to try the method. I think this is because for this kind of course you can't just pick a textbook and then walk into the classroom. All the material for the course had to be prepared. This took a lot of time and work and experience gained over the years experimenting in the classroom and developing and directing one of the first language labs. At the end of the first year all the material was revised, and indeed, is still undergoing revision. But I think I have learned more about the psychology of learning a FL in these two years than in my previous three decades as a teacher.

A CORE VOCABULARY BASED ON THREE RECENT FREQUENCY LISTS

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The appended word list is the result of an analysis of three frequency lists compiled during the 1960's from sources of German compatible with current instructional aims -- the spoken language (Pfeffer, 1964, 1969), short stories (Scherer, 1965), and newspapers (Swenson, 1967). The 461 words making up the list are common to the 1200 most frequent words on each of these lists. Inconsistencies between the lists made it necessary to omit da- and wo-compounds, contractions, and interjections. Numbers were also omitted because it was felt they offered no meaningful pedagogical insights.

To make the list as useful as possible, the words have been broken down into two groups and are presented in two separate tables: function words (Table 1) and content words (Table 2). For added convenience, the words in each table have been arranged alphabetically within parts of speech.

The words listed in Tables 1 and 2 should be considered extremely useful since they appear fairly frequently in both spoken and written sources of German. They define an essential core vocabulary around which the main attention of a beginning course should be focused. Accordingly, this list may serve as a useful word inventory to textbook writers and test makers. It may also be used to guide teachers in preparing handouts, drills, and tests for the beginning level regardless of later objectives.

One of the strengths of this list is that it was derived from untampered data of recent frequency counts. Statistics alone, however, do not necessarily yield reliable teaching lists. Therefore, words must be added to fill obvious voids and to meet the needs of individual classroom situations. This core list is intended only to serve as a nucleus around which viable vocabularies may be built regardless of instructional aims and strategies.

J. Alan Pfeffer, Basic (Spoken) German Word List (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964).

J. Alan Pfeffer, Basic (Spoken) German Word List: Mittelstufe (Pittsburgh: University of Pittsburgh, 1969).

G. A. Scherer (Director), Word Frequency in the Modern German Short Story (Final Report, 1965, University of Colorado, United States Office of Education, Department of Health, Education and Welfare. ERIC ED 014 257).

Rodney Swenson, A Frequency Count of Contemporary German Vocabulary Based on Three Current Leading Newspapers (Doctoral Dissertation, University of Minnesota, Ann Arbor, Michigan: University Microfilms, 1967. No. 67-14660).

TABLE 1
FUNCTION WORDS ON ALL THREE LISTS

<u>Determiners</u>	<u>Prepositions</u>	<u>Conjunctions & Interrogatives</u>
(<u>der</u> -words)	(Accusative)	
1. all	22. bis	49. aber
2. der	23. durch	50. als
3. derselbe	24. für	51. dass
4. dieser	25. gegen	52. denn
5. jeder	26. ohne	53. nachdem
6. jener	27. um	54. ob
7. mancher		55. oder
8. solcher	(Dative)	56. sondern
9. welcher		57. und
(<u>ein</u> -words)	28. aus	58. weil
10. ein	29. ausser	59. wenn
11. ihr	30. bei	60. warum
12. kein	31. gegenüber	61. was
13. mein	32. mit	62. wer
14. sein	33. nach	63. wie
15. unser	34. seit	64. wo
	35. von	(Pronouns)
	36. zu	65. beide
<u>Verbs</u>	(Acc./Dat.)	66. er
16. dürfen	37. an	67. es
17. können	38. auf	68. etwas
18. mögen	39. hinter	69. ich
19. müssen	40. in	70. man
20. sollen	41. neben	71. nichts
21. wollen	42. über	72. niemand
	43. unter	73. selbst
	44. vor	74. sich
	45. zwischen	75. sie
	(Genitive)	76. wir
	46. trotz	
	47. während	
	48. wegen	

TABLE 2
CONTENT WORDS ON ALL THREE LISTS

<u>Adjective-Adverbs</u>		
1. ähnlich	41. gleich	81. schlecht
2. allein	42. gleichzeitig	82. schliesslich
3. allerdings	43. gross	83. schnell
4. allgemein	44. gut	84. schon
5. also	45. halb	85. schön
6. alt	46. hart	86. schwarz
7. auch	47. heute	87. schwer
8. ausserdem	48. hier	88. sehr
9. bald	49. hin	89. selten
10. bekannt	50. hoch	90. sicher
11. breit	51. immer	91. so
12. da	52. inzwischen	92. sonst
13. damals	53. je	93. spät
14. dann	54. jetzt	94. stark
15. deshalb	55. jung	95. tief
16. deutsch	56. kaum	96. überall
17. doch	57. klar	97. übrig(ens)
18. dort	58. klein	98. viel
19. eben	59. kurz	99. vielleicht
20. eigen	60. lang(e)	100. voll
21. eigentlich	61. leicht	101. vorher
22. einfach	62. leider	102. vorn
23. einig	63. letzte	103. wahr
24. einmal	64. möglich	104. weiss
25. einzig	65. nah	105. weit
26. eng	66. neu	106. wenig
27. erst	67. nicht	107. wichtig
28. etwa	68. nie	108. wieder
29. fast	69. noch	109. wirklich
30. fest	70. nötig	110. wohl
31. frei	71. nun	111. zuletzt
32. fremd	72. nur	112. zunächst
33. früh	73. offen	113. zusammen
34. ganz	74. oft	114. zwar
35. gar	75. paar	
36. genau	76. plötzlich	
37. genug	77. recht(s)	
38. gerade	78. rein	
39. gering	79. richtig	
40. gewiss	80. rot	

Nouns

1. Abend	46. Herr	91. Sache
2. Alter	47. Hilfe	92. Satz
3. Art	48. Holz	93. Schiff
4. Arzt	49. Jahr	94. Schluss
5. Aufgabe	50. Jugend	95. Schnee
6. Auge	51. Kind	96. Schule
7. Augenblick	52. Kirche	97. Schwester
8. Auto	53. Klasse	98. See (der)
9. Bauer	54. Kopf	99. Seite
10. Berg	55. Kraft	100. Soldat
11. Beruf	56. Kreis	101. Sommer
12. Bild	57. Krieg	102. Sonne
13. Boden	58. Kunst	103. Sonntag
14. Brief	59. Lage	104. Stadt
15. Brücke	60. Land	105. Stelle
16. Buch	61. Leute	106. Strasse
17. Dame	62. Licht	107. Stück
18. Dienst	63. Luft	108. Stunde
19. Ding	64. Mädchen	109. Theater
20. Eindruck	65. Mal	110. Tochter
21. Ende	66. Mann	111. Tor (das)
22. Fall	67. Mark	112. Uhr
23. Familie	68. Markt	113. Umstand
24. Farbe	69. Mass	114. Vater
25. Fehler	70. Meister	115. Volk
26. Feld	71. Menge	116. Wagen
27. Form	72. Mensch	117. Wasser
28. Frau	73. Mater	118. Weg
29. Freund	74. Minute	119. Weise
30. Fuss	75. Mitte	120. Welt
31. Gast	76. Monat	121. Winter
32. Gedanke	77. Morgen	122. Woche
33. Gefahr	78. Musik	123. Wort
34. Gefühl	79. Mutter	124. Zeit
35. Geld	80. Nachbar	125. Zeitung
36. Gelegenheit	81. Nacht	126. Ziel
37. Geschäft	82. Name	127. Zug
38. Geschichte	83. Nummer	
39. Gesellschaft	84. Ort	
40. Gespräch	85. Platz	
41. Glück	86. Preis	
42. Gott	87. Punkt	
43. Grund	88. Raum	
44. Hand	89. Recht	
45. Haus	90. Richtung	

Verbs

- | | | |
|--------------------------|---------------------|-------------------------|
| 1. anfangen | 46. fahren | 91. passieren |
| 2. ankommen | 47. fallen | 92. reden |
| 3. annehmen | 48. fehlen | 93. sagen |
| 4. ansehen | 49. feststellen | 94. schaffen |
| 5. arbeiten | 50. finden | 95. schauen |
| 6. aufgeben | 51. folgen | 96. scheinen |
| 7. aufnehmen | 52. fragen (sich) | 97. schicken |
| 8. aussehen | 53. fühlen (sich) | 98. schliessen (sich) |
| 9. bauen | 54. führen | 99. schreiben |
| 10. bedeuten | 55. geben | 100. schwimmen |
| 11. befinden (sich) | 56. gehen | 101. sehen |
| 12. behalten | 57. gehören | 102. sein |
| 13. bekommen | 58. gelingen | 103. setzen (sich) |
| 14. bemühen | 59. gelten | 104. sitzen |
| 15. beobachten | 60. genügen | 105. spielen |
| 16. berichten | 61. geschehen | 106. sprechen |
| 17. beschäftigen (sich) | 62. gewinnen | 107. stattfinden |
| 18. besitzen | 63. gewöhnen (sich) | 108. stehen |
| 19. bestehen | 64. glauben | 109. steigen |
| 20. besuchen | 65. haben | 110. stellen |
| 21. betrachten | 66. hängen | 111. sterben |
| 22. bezahlen | 67. halten (sich) | 112. stürzen (sich) |
| 23. bitten | 68. handeln (sich) | 113. suchen |
| 24. bleiben | 69. heissen | 114. tragen |
| 25. brauchen | 70. helfen | 115. treffen (sich) |
| 26. bringen | 71. hören | 116. treiben |
| 27. dauern | 72. holen (sich) | 117. treten |
| 28. denken (sich) | 73. kaufen | 118. tun |
| 29. dienen | 74. kennen | 119. übernehmen |
| 30. drängen (sich) | 75. kommen | 120. unterhalten (sich) |
| 31. eingehen | 76. kosten | 121. verändern (sich) |
| 32. eintreten | 77. lassen | 122. verdienen |
| 33. empfinden | 78. laufen | 123. verfolgen |
| 34. entfernen (sich) | 79. leben | 124. vergehen |
| 35. entschliessen (sich) | 80. legen (sich) | 125. vergessen |
| 36. entstehen | 81. lernen | 126. verkaufen |
| 37. erfahren | 82. lesen | 127. verlangen |
| 38. erhalten | 83. lieben | 128. verlassen |
| 39. erinnern (sich) | 84. liegen | 129. verlieren |
| 40. erkennen | 85. lösen (sich) | 130. verschwinden |
| 41. erklären | 86. machen | 131. verstehen |
| 42. erreichen | 87. meinen | 132. versuchen |
| 43. erscheinen | 88. melden (sich) | 133. vornehmen (sich) |
| 44. erwarten | 89. nehmen | 134. vorstellen (sich) |
| 45. erzählen | 90. nennen | 135. warten |

Verbs

- 136. werden
- 137. werfen (sich)
- 138. wirken
- 139. wissen
- 140. wohnen

- 141. wünschen (sich)
- 142. zeigen (sich)
- 143. ziehen
- 144. zwingen

STUDENT PERFORMANCE OF PLAYS IN SPANISH

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LOCK HAVEN STATE COLLEGE

STUDENT PERFORMANCES OF PLAYS IN SPANISH

BACKGROUND:

The performance of plays in a foreign language has long been recognized as an efficacious method of improving language skills in undergraduates. The demands that such a project places on the time and energy of the instructor and the numerous logistical obstacles it presents have combined to prevent its more frequent utilization. The author of this article had previously presented Federico Garcia Lorca's Don Perlimplin, first in English, and then in Spanish, with a group of undergraduate majors. The play was read, and music was used. Sets and costumes were kept to a bare minimum. The impetus necessary for undertaking a more ambitious project was received from a session devoted to the performance of plays by students held at the University of Cincinnati as part of a Symposium devoted to Contemporary Hispanic Theater. (March 20-21, 1975).

ORGANIZATION AND PREPARATION:

After soliciting the assistance of the Theater Department and of a professor from that Department with a knowledge of Spanish, a decision was reached concerning the plays to be performed. They were taken from the book, En un acto, edited by Leon Lyday and Frank Dauster (New York: D. Van Nostrand Co., 1974). The three one-act plays selected were: Ernesto Carballido's El censo, Wilberto Canton's El juego sagrado and Sergio Vodanovic's El delantal blanco.

During the first week of the semester, auditions were held. In order to accommodate all of the students who wished to participate, two casts were formed for one of the plays. The first five weeks of rehearsal were devoted to the intensive work on phonetics, designed to eliminate all of the overt pronunciation errors of the student actors. Rehearsals were then moved to the theater, where the blocking was worked out and the nature of the sets determined with the assistance of the Theater Department. In the course of working with students on their dramatic reading of lines, all of the plays were discussed and analyzed in great detail. The final weeks of rehearsal were devoted to memorization of lines and to the mastery of the nuances of character acting. The day before the first performance, all of the plays were video-taped (A portion of one of the video-tapes was shown at Indiana University of Pennsylvania as a part of this instructor's presentation). The video-tapes will be utilized in Intermediate Spanish courses in the future.

PERFORMANCES:

The plays were performed three times before an audience of high school students and college students from Lock Haven and several other institutions. A program was distributed to all members of the audience containing a detailed plot summary for each of the plays.

EVALUATION:

The entire venture was a great success from a number of standpoints. The course attracted a large number of students with diverse backgrounds. Students with theater experience were able to help Spanish majors with their acting, while Spanish majors contributed greatly to the elimination of the theater majors' pronunciation errors. Many students made remarkable progress with the language. When they began some of the actors were stumbling over and mispronouncing virtually every other word. By the time of the performance, these same students succeeded in portraying a character while delivering their lines smoothly and confidently. Increased confidence in the use of the target language was one of the greatest benefits of the project. The course served as a wonderful motivator for the students. Knowing that they were going to perform before a live audience, they sought the help of the instructor and of one another to a much greater extent than usual. And the enthusiasm generated by the project has been very beneficial to the foreign language program at the college. For all of these reasons, it can be justifiably concluded that a course involving the performance of a play or plays in a foreign language is extremely beneficial to both the students and the foreign language department involved.

S2400, A COMPUTER ASSISTED INSTRUCTIONAL
REVIEW OF BASIC SPANISH GRAMMAR

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WEST CHESTER STATE COLLEGE

S2400, A COMPUTER ASSISTED INSTRUCTIONAL

REVIEW OF BASIC SPANISH GRAMMAR

S2400, a Computer Assisted Instructional (CAI) review of elementary Spanish grammar, is intended to help meet one of the real needs of the Elementary and Intermediate Spanish course. Each year hundreds of students enroll in basic skills courses, often with a wide variety of backgrounds. Correct placement and remediation to "fill in the gaps" has been a problem since prehistoric times.

Traditionally, receiving institutions or teachers have used a placement test, sometimes informal, often a standardized test. Although very successful in some instances, the placement exam is, at best, a gross sampling which does not really reveal individual learner differences. Theoretically, two students both with a score of 50% may have missed exactly the opposite items and yet be placed in the same class.

In addition, many Spanish programs are now individualized, permitting students to prepare at their own rate and in their own style for mastery examinations.

At West Chester State College, for example, students can challenge any college course and upon successful completion of a final examination is given both college credit and a transcript grade. As many as a hundred challenges are successful each year. Preparation is the student's responsibility although professorial guidance is obligatory.

S2400 addresses both of these problem areas by providing for individuals a series of computerized lessons as a review of basic Spanish grammar. The lessons may either supplement a standard text or stand alone as a completely self-instructional device.

The Faculty of West Chester State College, using a rather common Hewlett-Packard 2000 C computer, have moved well into the instructional computing field. Dr. Thomas Egan of the Mathematics Department was awarded a Distinguished Professorship for his development of computer-managed (CMI) of Individualized Learning Systems now used to provide basic instruction in mathematics, psychology, chemistry and educational foundations. CMI, computer managed individualized instruction, works well but pre-supposes fixed basic text materials either in book or packet form.

CAI, Computer Assisted Instruction, is different in that the computer assumes not the role of a manager, which refers students to outside materials, but contains the entire body of knowledge to be taught, presenting it to the student in a manner predetermined by an instructor.

The RP computer is truly a blessing for the interested but non-computer-type teacher. Using its unique Instructional Dialogue Author Facility

(IDAF), a person can be typically taught to write computerized lessons in approximately twenty minutes. The computer, once activated, simply asks the teacher (author) a series of questions about what the author intends for the student to do, then the computer rewrites these automatically in a new form for student use.

At the beginning of each new lesson, for example, the computer also asks the teacher a series of questions, the answers to which will design the course.

COMPUTER

TRANSLATION

OPTIONS?

Do you (the teacher) wish to be able to change the arrangement of each question as we go along?

STRING OR NUMERAL?

Will your input be in letters and numbers (string) or in numbers only?

AUTOMATIC QUESTION NO'S?

Do you want the computer to keep track of the questions and automatically number them?

TRIALS?

How many tries should a student get before I go on to the next question?

TIMEOUT?

Should I only allow the student a certain amount of time to answer?

---VALUE?

If so, how long (1 to 256 seconds).

REDISPLAY?

Should I (computer) restate the question again if the student responds incorrectly?

The computer then proceeds to prompt the teacher in a manner which will cause the instructor to literally "Place himself" in the computer's memory:

Computer Prompt?

Translation

TEXT?

What material do you want me to present to the student?

QUESTION?

What question should I ask the student after he reads the text?

CORRECT ANSWER?

What is the correct answer to this question?

WRONG ANSWER?

What is an anticipated wrong answer(s)?

REPLY?

What should I (computer) tell the student at this point?

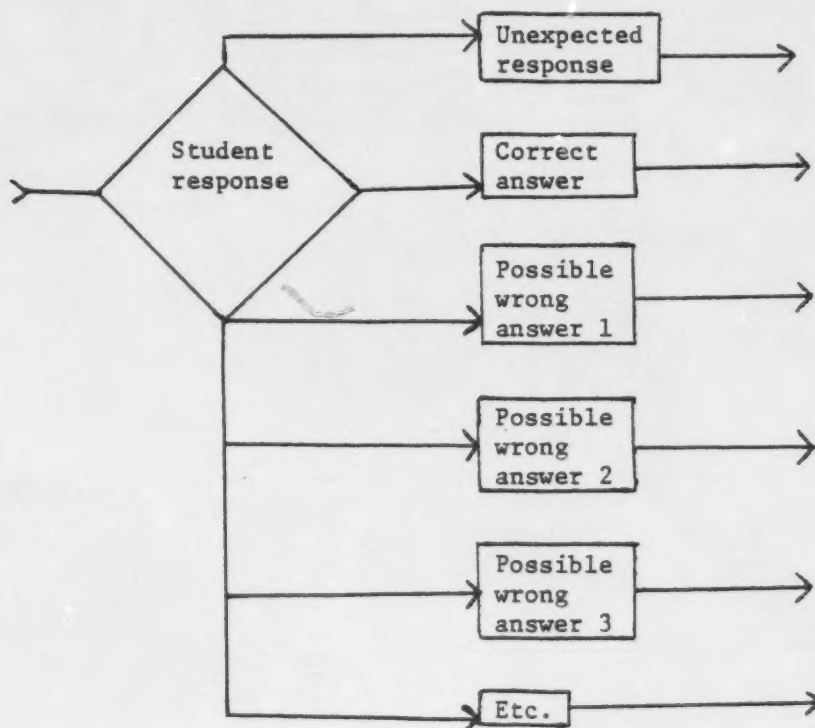
The instructional sequence is this:

(1.) The student is given a piece of new text material -- a grammatical explanation, a paradigm, etc. He is then asked a (2.) question to see if he can apply the new rule (a) -- i.e. fill in the blank, translate, change person, tense, etc.

TEXT

QUESTION

The student can either (1.) give the correct answer, (2.) give one of a number of anticipated wrong answers or (3.) give an unexpected or unintelligible answer. ("Go to hell, I don't know, *!!!BX2")



For every student response there is a teacher response. For the "Correct" answer it may be approval: ¡Biem!; ¡Olé!; ¡Ay, que bueno!; Es facil, ¿no?

For an unanticipated answer it will be a reply which forces the student to try again. "No, otra vez; No puedo leer bien; No entiendo," etc.

For each anticipated wrong answer -- and herein the real difference between Computer Assisted Instruction and programmed learning --the teacher can tell the computer to respond in a manner intended to help the learner to get the problem correct and to move ahead.

A simple illustration from a possible lesson on gender:

Text: Give the Spanish Equivalents of these words:

Question: THE ACTION

Correct Answer: LA ACCION

Possible Wrong Answer

Student will be told

ACCION

Good - but you forgot the article.
Try again, please.

LA ACCION

Muy bien! But where is the accent
mark? Try it again a little more
carefully.

LA ACTICS

Whoops! A little English "t" in
there. Otra vez, por favor.

ACCION

Tsk! Tsk! You forgot both the
article and the accent. Better do
it over.

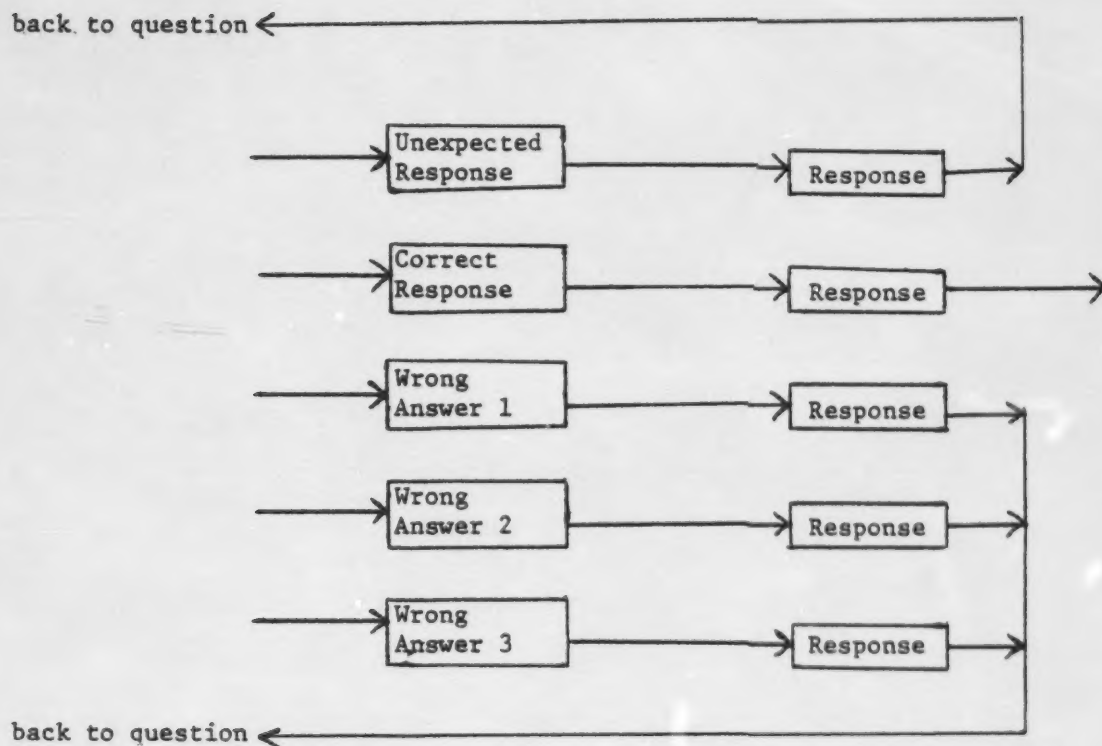
Unexpected Answer

Student will be told

LE ACTION

I don't understand that. Can you
try again and be more careful, please.

After the first lessons the author's messages become progressively more Spanish. Notice that each author/teacher response to an unexpected or wrong answer is designed to make the student try the question again.

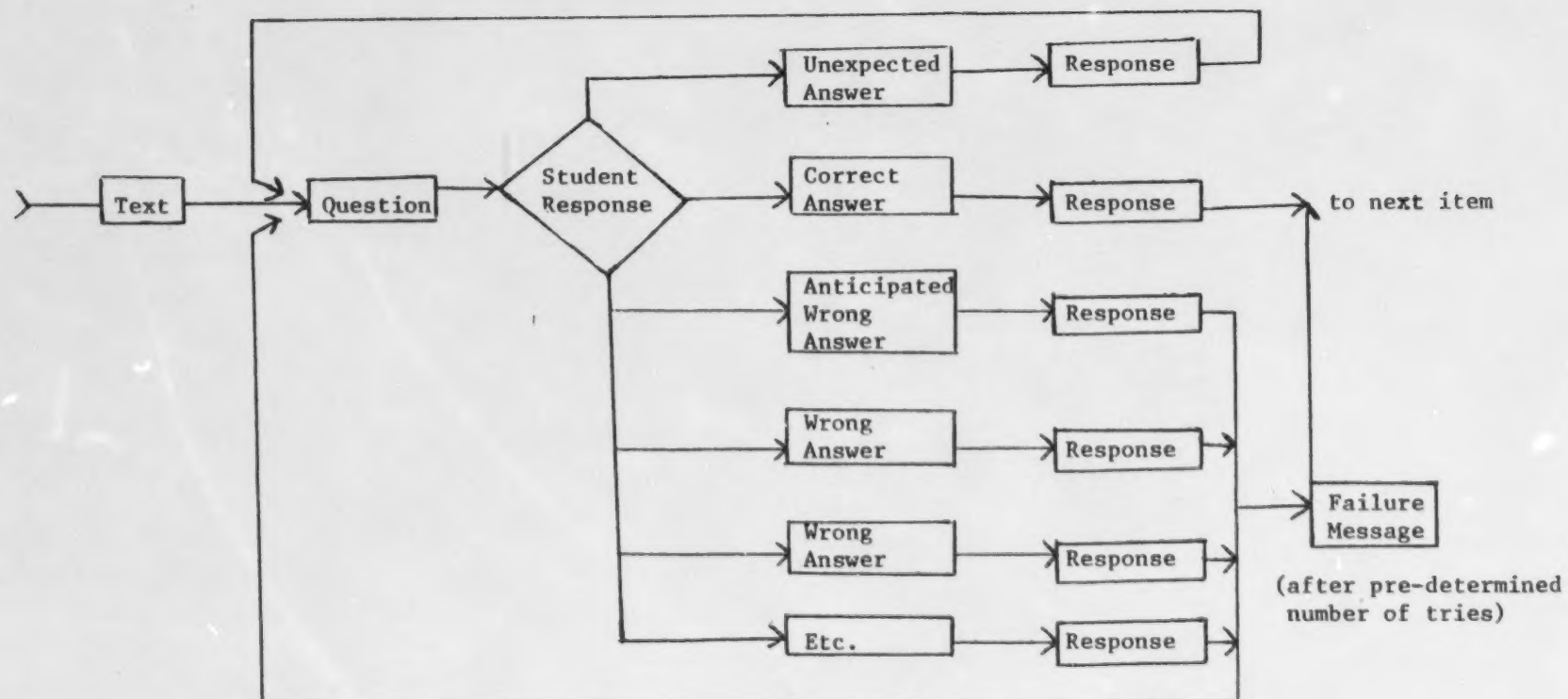


After a pre-determined number of tries, the computer will provide the student with the correct answer and move him ahead. "REVIEW THE RULE ABOVE. THE CORRECT ANSWER IS "LA ACCIÓN."

YOU FORGOT THAT BOTH "-IO'N" ENDING WORDS ARE FEMININE AND THAT THEY ALWAYS REQUIRE AN ACCENT IN THE SINGULAR. LET'S TRY ANOTHER."



CAI IDAF FRAME



With permission from Harper and Rowe, publishers, West Chester State College has been developing a CAI version of Katherine J. Hampares' SPANISH 2400, A PROGRAMMED REVIEW OF SPANISH GRAMMAR. This does not imply simply typing SPANISH 2400 into the computer. Hopefully S2400 is an improvement over its parent in that it involves teacher-anticipated errors, provides clues, failure messages and immediate recycling of the student to another attempt should he fail. In the process, portions of SPANISH 2400 were edited, expanded, deleted, or abridged.

At this time S2400 contains twenty lessons each, approximately twenty minutes in length - S2400A through -R (there is no S2400 "0" to avoid confusion) and a new series S2401 A through C. Topics include:

Nouns: gender, verbals, plural, verb agreement, definite and indefinite articles.

Pronouns: subject, prepositional, direct object, indirect object, possessive.

Verbs: Present indicative (regular, irregular, orthographic changing), ser versus estar, and the preterite (regular, irregular, orthographic changing).

Adjectives: agreement, position, possessives, demonstratives, comparisons.

Adverbs: Formation, time, place, degree, manner.

It is expected that S2400D and S2400E, the regular and irregular imperfect, will be finished before the end of the 1975-1976 academic year. This is felt to be the equivalent of one full semester of college-level Spanish.

The Language Laboratory at West Chester State College is viewed as a multi-dimensional learning facility: audio via sixty dial-access stations, audio-visual via video cassette player, and graphic via two typewritten computer terminals. Just as students practice listening and speaking skills in the audio laboratory, they may learn and practice grammatical skills in the "graphic laboratory"--the HP 2000 interactive-computer terminals.

Students placed in the second semester course are encouraged to bring themselves "up to equality" with the course expectations by progressing through S2400. Students who wish to challenge the first semester can use S2400 as a major portion of their preparation. Faculty members and secondary students have used the program to review their Spanish skills.

It is projected that the balance of S2400, through the uses of the subjunctive, will be rewritten for the computer and operational by the end of 1977. The lesson writing is relatively fast and easy, the actual typing of the lesson into the machine is done by a student helper.

There are some problems, to be sure. First, S2400 presupposes a knowledge of elementary Spanish vocabulary. Students who are deficient may review

basic first-year vocabulary by proceeding through the companion SPAN programs which drill (both English-to-Spanish and Spanish-to-English) the Allen-Harper list of 800 words upon which S2400 is based.

Second, in the member schools of the WCSC computer system, the computer terminals are often the "domain" of the mathematics teacher(s) and Spanish teachers have difficulty in obtaining access.

Third, few college faculty actually assign students to drill on grammatical skills via S2400 - a situation not unknown to Language Laboratory Directors. Faculty are informed, asked to inform students, and reminded again - yet students somehow never "get the word" that S2400 is available. Those students who have used the program report it very useful.

It is anticipated that student use will grow as both student and faculty awareness grow.

In addition to the twenty-six SPAN vocabulary programs and the present twenty S2400 lessons, additional programs have been written which teach a number of irregular verbs: SER, IR, TENER, OIR, PERDER. These have been written by graduate students in foreign language education after less than one hour of instruction in CAI lesson writing.

One last point - the dialogue which the computer carries on with the author as the program is developed need not be in English. If, at the point at which the computer says, "WHAT IS YOUR NAME?" the author specifies PHIL SMITH-SPANISH, the computer will begin to speak Spanish - or FRENCH, GERMAN, JAPANESE, ITALIAN, PORTUGUESE, HEBREW, SWAHILI, OR ESPERANTO.

S2400, as an individualized computerized review of Spanish grammar, has a good potential for helping students to learn, review, and reinforce their knowledge of basic Spanish grammar. It is easily moved to other HP2000 computers - a very common type of machine. Conversion programs are being developed to permit automatic translation to other computers.

Typical first student reaction to CAI is a cackle - it really does work.

SAMPLE S2400, LESSON "L"

SECTION #1

TEXT:

1 HELLO! WELCOME TO S2400 "L".
 2
 3 IN EXCLAMATIONS, QUE' + AN ADJECTIVE OR ADVERB MEANS
 4 HOW: !QUE' BIEN CANTO! IN OTHER CASES LO + ADJECTIVE OR
 5 ADVERB MEANS HOW: NO SABES LO BIEN QUE CANTA. ADJECTIVES
 6 AGREE WITH THE NOUN REFERRED TO: NO SABES LO BONITA
 7 QUE ES.
 8

QUEST:

9 REACT TO EACH EXCLAMATION WITH - NO SABES ...
 10
 11 !QUE' INTELIGENTES SON!

CORR ANS

12 NO SABES LO INTELIGENTES QUE SON.

REPLY:

13 !MUY BIEN! ADELANTE CON LOS EJERCICIOS SIGUIENTER.

WRONG ANSWER GROUP:

14 NO SABES LO INTELIGENTE QUE ES.

REPLY:

15 SORRY! REMEMBER: IF "INTELIGENTES" IS PLURAL (AS YOU CAN
 16 SEE IN THE MODEL) THE VERB HAS TO AGREE WITH IT. TRY
 17 AGAIN.

REPLY TO UNEXP.:

18 TRY AGAIN!

FAIL MSG:

19 THE ANSWER: NO SABES LO INTELIGENTES QUE SON.

THE LANGUAGE LABORATORY AS A LENDING LIBRARY

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THE LANGUAGE LABORATORY AS A LENDING LIBRARY

The concept of the language laboratory as a library is certainly not new. As early as 1960, Edward M. Stack outlined the operation of the language laboratory equipped for the "library mode":

The drills, instead of being broadcast, are prerecorded on student tapes, . . .

When a class arrives for its laboratory work, each student is issued a pre-recorded student tape. . . . the student goes to a booth, loads the tape on the machine, and begins work. As students hear the master track, they record their own responses automatically on the same tape (the student track). They are free to stop the tape at any moment, backtrack, compare their responses with the correct answers in the anticipation, and make a new attempt. . . .

The great advantage of the library mode is that students can work and rework drills at their own speed, according to their abilities. They can go over and over a difficult section until they become proficient--a thing that is impossible to do in the broadcast mode. . . . In the library mode, the student simply stops. . . and backs it up whenever the need arises. High school laboratories so equipped will be at a great advantage, because the native abilities of the students are so wide-ranging.

The library system is also particularly needed in the university level where the laboratory corresponds roughly to the library proper as a place for doing homework. Students arrive as individuals rather than as a group--this is actually the only difference between a high school and a university operation in most cases--and they draw the assigned tape, work, and leave individually.¹

Unfortunately, we seem to have progressed very little since that time, as attested to by Harry Reinert of Edmonds (Washington) High School in The Challenge of Communication:

The language laboratory or its components in various forms have been a staple of the foreign language program for at least 15 years, yet the potential of this tool has rarely been realized. The lab could be used to provide for a variety of different auditory programs, as a means of testing listening comprehension of many kinds of materials, as an opportunity for students to record dramatic or humorous scenes they create, or as an opportunity to provide students with materials just for listening pleasure; but more often its use has been limited to endless pattern drills.²

Although diverse activities, some of which are possibly new ideas to many of us, are suggested, you will notice that the emphasis is still placed on "the lab." As recently as May, 1975, an otherwise fine article in *Foreign Language Annals*³ stated that "...teachers at the University of Hawaii have developed the 'lab sheet'--a procedure which combines listening and writing skills in the language lab (emphasis mine)."⁴ Most current methods texts seem to assume that language laboratory-type work will be done in the lab itself, a notable exception being *Modern Language Classroom Techniques* in which there is a brief allusion to the possibility of home study. "Record albums accompanying many textbooks allow the student to practice sentences and drills at home. In the future the wider availability of cassette recorders will probably allow the teacher to assign homework with cassettes and correlated workbooks."⁵

Although the lending library concept of the language laboratory was developed independently of the statement in Allen and Valette's book, I find that quotation a suitable beginning to describe what has been done at Bloomsburg State College and some suggestions as to possible refinements of the system for the future.

For years dissatisfaction has been growing--on both sides of the desk (or console)--with materials and procedures in use in the lab. Sarita G. Schotta, in a study completed in the early 1970's, found that complaints about the lab fell generally into three groups:

- (1) the inconvenience resulting from unimaginative and incompetent programming,
- (2) the lack of coordination between regular classwork and laboratory sessions, and
- (3) the lack of relevance of the laboratory work to the students' objectives in studying a foreign language.⁶

While the lending library does not purport to solve all--or indeed, any--of these problems, I maintain that it is a step in the right direction. The "lab sheet," cited above, can easily be joined to the lending library to add a new dimension; and minds much more imaginative than mine will undoubtedly devise other new and exciting refinements.

At Bloomsburg State College many students still use the lab in a rather traditional manner, i.e. they come there, receive the tape they desire from the assistant on duty, listen to the entire tape--or applicable portions thereof, return to the tape to the assistant, and leave. Other students, however, prefer to take advantage of the innovations of the lending library aspect of the lab. Parenthetically, I should mention that this concept arose from a combination of necessity and accident. In 1973, as Director of the Language Laboratory, I was forced to cut back the number of hours the lab would be open from more than thirty per week to fewer than twenty--a result of receiving only sixty percent of the student work hours requested. Several of the students in my Spanish Elementary I class found it between difficult and impossible to utilize the lab during the limited number of hours when it would be open. In order to accommodate them, I agreed to duplicate the lesson tapes for them so that they might listen to

them on their own cassette players.⁷ From this almost casual beginning the lending library concept of the language laboratory was developed, implemented and expanded.

Basically, there are two aspects of the present lab which I include in the phrase "lending library." One has been described briefly above and will be treated in more detail here. Any student desiring copies of lesson tapes may furnish the lab assistant with a C-60 cassette,⁸ indicating in writing either on the cassette or separately the class in which he is enrolled and the lessons to be taped. Since a C-60 does have room for two lessons, students are encouraged to take advantage of this fact thus reducing the number of return visits. The assistant erases the cassette, using a bulk cassette eraser, and duplicates the lessons requested. This duplication is accomplished in one of two ways. If only a few tapes are brought in (two or three during the day), the assistant on duty has the responsibility of duplicating the tapes by means of a reel-to-cassette arrangement which does not interfere with the normal operation of the lab. When a greater number of tapes is brought in, a specially assigned assistant duplicates the cassettes on a cassette-to-cassette rapid duplicator in the Learning Resources Center.⁹ In either case, the completed tape is given to the departmental secretary; and the student picks it up at his convenience. Regardless of whether the tape is duplicated in the lab or in the Learning Resources Center, it is completed and available within less than twenty-four hours. This is particularly important in the process so that students may have the tape they need when they need it and not when the lesson is about to be completed.

The second aspect is--in the narrow sense--the "lending library." Prior to the beginning of the semester, several cassette copies of the tapes which accompany the texts to be used are made by a lab assistant. These are kept in a cassette file and are signed out for a period of one week, usually the maximum amount of time that is spent on any given lesson. One locally prepared reel-to-reel master and one locally prepared cassette master are always kept in the lab for students who prefer not to check tapes out or to have duplicates made. In order to keep procedures as simple as possible, students are required to sign a sheet giving only their name and social security number (for identification), local telephone number (in case it becomes necessary to call in an overdue tape), and the tape (language and lesson) being borrowed. No other records are kept, and no fines are levied if a tape is returned late. If, as has happened occasionally, a tape is damaged or broken, the student merely returns it and is issued another one in its place. We are in the third year of operation under the lending library concept, and I seriously doubt that we have lost as many as half a dozen tapes in that period of time.

As the concept developed, one very weak point became evident: while those students who either own cassette players or had access to a cassette players were well provided for, nothing had been done for a student who wanted to listen to a tape in the comfort of his own room but could not acquire a cassette player for this purpose. Hoping to solve this problem, I consulted the Director of our Learning Resources Center to see if he had,

or could get, some cassette players with the following characteristics: (1) inexpensive (so as to reduce the temptation of theft), (2) easily portable, (3) either AC or battery-powered, (4) preferably without a recording capability (to eliminate the possibility of erasing the borrowed tape). He had exactly what was needed: a dozen Hitachi solid state TPQ-200 cassette players which had been gathering dust in a storage area in the Learning Resources Center. These he gladly lent to the Department of Foreign Languages for use by our students. Originally, the plan had been to lend these out for a maximum of one week in order to allow as many students as possible to utilize them; however, most of the students who checked tapes out from the lab or who had tapes made either owned or preferred to borrow elsewhere cassette players. The result has been that those students who do borrow them have been able to use them the entire semester. The departmental secretary has been assigned the job of checking these out and receiving them back in order that students may pick them up and return them anytime during the working day.

In addition to making tapes more available to students, I felt that it was important to carry the idea a bit farther by attempting to eliminate the barrier which many students seem to feel exists between the classroom and the lab. While I do not claim complete success in this area, the general procedures which will be described were used in my Spanish Elementary I and II classes and have served somewhat to make students more aware of the fact that the study of language is not separated into two distinct parts but that these two parts, together with study and practice at home, form an integrated whole. The text used in these classes was Zenia Sacks DaSilva, Beginning Spanish: A Concept Approach (Third Edition, New York: Harper & Row, 1973) and the accompanying Tape Manual and Workbook. At the beginning of the semester students were told that those exercises found in both the text and the tape manual would not be reviewed in class since the correct answers could be found by listening to the tape. This point was reemphasized throughout the semester. At the same time, they were informed that there would be a quiz following the completion of each lesson and that a portion of that quiz would be taken directly from the exercises found in the tape manual. Sometimes visual stimuli from the tape manual were reproduced exactly on the lesson quiz, at other times only a portion of the question was reproduced, and at still other times no visual stimulus was provided for the student who had to write an answer to the question heard. In order to be considered correct, the requirements were (1) the student's response must in fact answer the question on the tape and (2) it had to be grammatically correct. There was no necessity to reproduce exactly what the student had heard when he was listening to the tape as part of his assignment, although in general the answer would tend to be quite close--if not identical--to the original as the question was designed to drill the student on a particular point of grammar. Each question was heard twice; and the tape was replayed once, thus providing four opportunities for the student to hear, respond, and check his answer for correctness. After handing in their quizzes, they were given a second copy of the quiz with correct answers typed in. For those questions taken from the tape manual, however, students were referred to the appropriate place in the tape manual. This not only gave the student an opportunity to compare his

answers with those of the instructor but, hopefully, refocused his attention on the tape manual and its importance in the overall process of learning Spanish. Included in each taped lesson, and generally at the end, was a group of four or five questions under the heading "Ejercicio Escrito." As opposed to the grammar-point-oriented exercises, the "Ejercicio Escrito" was designed to elicit free answers and usually did not emphasize material from the lesson being studied. No answers are given on the tape for the questions from the "Ejercicio Escrito," thus stressing the "free form" aspect of this portion of the tape. Students were required to turn in written answers which were graded either "Satisfactory" or "Unsatisfactory." An answer did not have to be one hundred percent correct to be accepted if the instructor felt that the answer did evidence a comprehension of the question on the part of the student. Answers which were deemed to be unacceptable had to be completely satisfactorily prior to the end of the semester. If a student experienced severe problems in comprehending a question, the instructor would guide him along the right track but did not tell exactly what the question was. For the oral portion of the final examination eleven (of approximately fifty) of these questions from the "Ejercicio Escrito" were excerpted from the lesson tapes and utilized. As was the case with questions on the lesson quizzes, visual stimuli from the tape manual were reproduced on the final examination paper. As a means of facilitating review of these questions prior to the final examination, all questions from the "Ejercicio Escrito" were combined onto two sides of C-60 cassettes and two reel-to-reel tapes. These were then made available for loan and/or duplication as had been the lesson tapes throughout the semester.¹⁰

During this discussion it was probably noticed that no mention was made of using tapes on review tests or of making available such tapes on review tests or of making available such tapes for student use. Although review and testing tapes do form part of the program of Beginning Spanish: A Concept Approach and although portions of these tapes were used on review tests, they were not made available to students primarily due to the fact that, compared to the lesson tapes, there was little flexibility regarding the number of items that could be used; additionally, some items contained multiple choice questions or dictations. As a result, once these answers--or the relatively limited number of questions would lose their viability as test items. To guard against this possibility--or at least to put it off somewhat longer--items from the testing tapes were copied onto a separate sheet of paper. When the tests were returned, the students were allowed to see and ask questions about anything on that paper, as well as the rest of the test, but had to return that particular sheet to the instructor before leaving the classroom. The sheets were kept in the instructor's office, and the students were allowed to look at them any time and ask any questions about them.

An obvious objection to this whole procedure might be that I have virtually invited students to copy answers from one another and thus defeat the entire idea of correlating classroom and tape work. I will admit that this possibility has concerned me from the outset; and I will also admit that some students have taken undue advantage of this opportunity by

allowing others to do the work and then copying it from them. On the whole, however, I have been pleasantly surprised--I might even say shocked--to discover how little actual dishonesty in this area has really occurred. At first many students elected not to listen to the lesson tapes; but when as much as seventy percent of a quiz was taken from a particular tape, they soon learned it was to their advantage at least to become acquainted with the material on which they would be quizzed. With regard to the "Ejercicio Escrito," grammatical mistakes and the wide variety of answers received to these questions served generally to assure me that the vast majority of the students were either working independently or--if they discussed their answers with other students, as many of them did--decided they would benefit more from seeing their own mistakes corrected than from copying another individual's answers. (Then, too, there was always the possibility that the other person's answer was incorrect.)

Let me say in conclusion that--although I believe the lending library concept and the use of taped materials on quizzes, review tests, and the final examination has helped to the students to learn Spanish--I make no claim to having discovered "The Way" to teach foreign languages. There have been many frustrations, and some students have tended to look upon these ideas as just some more hurdles the instructor wants them to jump before they receive a good grade. Further refinements (such as oral answers on two-track tapes) are possible, and I am confident that concerned and dedicated teachers will discover them. Nevertheless, whatever can be done to make the students more aware of the fact that language study is a living, vital part of today's world will only work to our advantage.

NOTES

- 1 Edward M. Stack, The Language Laboratory and Modern Language Teaching (New York: Oxford University Press, 1960), pp. 50-51.
- 2 Harry Reinert, "Extending the teacher: From text to context," The Challenge of Communication (Skokie, Illinois: National Textbook Company, 1974), p. 283.
- 3 David J. Quinn, "The Lab Sheet: Making the Lab Teach," Foreign Language Annals, VIII 2 (May, 1975), pp. 144-148.
- 4 Ibid., p. 144.
- 5 Edward David Allen and Rebecca M. Valette, Modern Language Classroom Techniques (New York: Harcourt Brace Jovanovich, Inc., 1972), p. 29.
- 6 Sarita G. Schotta, "Student Evaluation and Foreign Language Programs-- A Case Study," Foreign Language Annals, VI 4 (May, 1973), p. 501.
- 7 Of course, prior to performing the duplication described here or later, permission must be obtained from the publisher.
- 8 While C-90 tapes are accepted, there are three reasons for preferring C-60 and for accepting nothing shorter than that: (1) cassettes are easier to work with than reel-to-reel tapes, (2) students are more likely to have cassette players than reel players, (3) in almost all cases one lesson fits very easily on each side of a C-60.
- 9 In order to minimize loss, damage, etc. of commercial tapes, local masters--both reel and cassette--are used in all duplications.
- 10 As examples, see Handouts 1, 2 and 3 and accompanying tape scripts on the following pages. All items are reproduced exactly from the source indicated.

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LECCION DECIMA

TAPE MANUAL AND WORKBOOK

1. ¿Estás estudiando ahora? (Sí...) Si, estoy estudiando.//
4. ¿Se vive mejor en la ciudad o en el campo?
_____.
6. ¿Se aprende más rápidamente una lengua estudiándola
en libros o viviendo en el país?
_____.
1. ¿Se levanta Ud. temprano todos los días?
(Sí...) Sí, me levanto_____.

QUIZ

1. ¿...?
2. ¿Se vive ...?
3. ¿...más rápidamente ... estudiándola en libros o ...
en el país?
4. ¿Se levanta Vd. ...?

ANSWER SHEET

1. ¿Estás estudiando ahora?
PAGE 117-1.
2. ¿Se vive mejor en la ciudad o en el campo?
PAGE 119-4.
3. ¿Se aprende más rápidamente una lengua estudiándola
en libros o viviendo en el país?
PAGE 119-6.
4. ¿Se levanta Vd. temprano todos los días?
PAGE 120-1.

SCRIPT FOR HANDOUT 1

TAPE MANUAL AND WORKBOOK

F Escuche, y después conteste según los modelos.

Por ejemplo:

M: ¿Estás estudiando ahora?

F Sí. Sí, estoy estudiando.

F: Escuche, por favor, y después conteste escogiendo siempre la segunda alternativa.

¿Se vive mejor en la ciudad o en el campo?

M: Se vive mejor en el campo.

F: ¿Quién sabe? Puede ser.

M: ¿Se aprende más rápidamente una lengua estudiándola en libros o viviendo en el país?

F: Se aprende más rápidamente una lengua viviendo en el país.
Muy bien contestado, mi estudiante.

F: Esta vez vamos a contestar afirmativa o negativamente según las instrucciones. ¿Está bien? Pues, vamos a comenzar. Uno:

M: ¿Se levanta Ud. temprano todos los días?

F: Sí. Sí, me levanto temprano todos los días.

QUIZ

F: Escuche, y después conteste. Uno:

M: ¿Estás estudiando ahora?

F: Sí.

M: ¿Estás estudiando ahora?

F: Sí.

M: Dos:

F: ¿Se vive mejor en la ciudad o en el campo?

¿Se vive mejor en la ciudad o en el campo?

¿Quién sabe? Puede ser.

F: Ahora tres.

M: ¿Se aprende más rápidamente una lengua estudiándola en libros o viviendo en el país?

¿Se aprende más rápidamente una lengua estudiándola en libros o viviendo en el país?

F: Muy bien contestado, mi estudiante. Y ahora...

M: ¿Se levanta Ud. temprano todos los días?

F: Sí.

M: ¿Se levanta Ud. temprano todos los días?

F: Sí.

Zenia Sacks DaSilva, Beginning Spanish: A Concept Approach.
Third Edition. New York: Harper & Row, 1973.

LECCION DIECIOCHO

TEXTBOOK

8. ¿Hay algo que le guste más que estudiar español?

TAPE MANUAL AND WORKBOOK

1. ¿Hay algo que le guste más que estudiar español?
(No, nada....) No hay nada que me guste más//
que estudiar español.// (....)
4. ¿Conoce Ud. a alguien que se llame Martínez?
No. No conozco a nadie //
6. Dígame, ¿hay algo que pueda traerle? No, no
hay nada .//

QUIZ

1. ¿Hay algo que le guste más que estudiar español?

2. ¿Conoce Vd. a alguien que se llame Martínez?

3. Dígame, ¿hay algo que pueda traerle?

ANSWER SHEET

1. ¿Hay algo que le guste más que estudiar español?
PAGE 192-1.
2. ¿Conoce Vd. a alguien que se llame Martínez?
PAGE 192-4.
3. Dígame, ¿hay algo que pueda traerle?
PAGE 192-6.

SCRIPT FOR HANDOUT 2

TAPE MANUAL AND WORKBOOK

F: Escuche cada pregunta, y después conteste según las indicaciones. Por ejemplo, uno:
 M: ¿Hay algo que le guste más que estudiar español?
 F: No, nada. No hay nada que me guste más que estudiar español.
 M: Buena propaganda, ¿eh?

M: Cuatro:
 F: ¿Conoce Ud. a alguien que se llame Martínez?
 M: No. No conozco a nadie. . . . No conozco a nadie que se llame Martínez.

F: Pues, seis:
 Dígame, ¿hay algo que pueda traerle?
 M: No, nada. No, no hay nada que pueda traerme.

QUIZ

F: Escuche cada pregunta, y después conteste según las indicaciones. Uno:
 M: ¿Hay algo que le guste más que estudiar español?
 F: No, nada.
 M: ¿Hay algo que le guste más que estudiar español?
 F: No, nada.
 M: Buena propaganda, ¿eh?

M: Pues, dos:
 F: ¿Conoce Ud. a alguien que se llame Martínez?
 M: No. No conozco a nadie...
 F: ¿Conoce Ud. a alguien que se llame Martínez?
 M: No. No conozco a nadie...

F: Ahora tres:
 Dígame, ¿hay algo que pueda traerle?
 M: No, nada.
 F: ¿Hay algo que pueda traerle?
 M: No, nada.

Zenia Sacks DaSilva, Beginning Spanish: A Concept Approach.
Third Edition. New York: Harper & Row, 1973.

EJERCICIO ESCRITO

LECCION PRIMERA

2. ¿Trabaja ...?

LECCION SEGUNDA

1. ¿Qué ...?

--No

LECCION TERCERA

4. --Cinco y cinco son diez. Diez y diez son treinta.
Treinta y treinta son cien...

--¡Válgame Dios!

Conteste: ¿Tiene razón la muchacha (Is the girl right?)

LECCION CUARTA

1. ¿Conoce Ud. a ...?

EXAMEN FINAL

PREGUNTAS DE LOS EJERCICIOS ESCRITOS.

1. ¿Trabaja ...?

2. ¿Qué ...?

RESPUESTA NEGATIVA

3. --5 y 5 son 10. 10 y 10 son 30. 30 y 30 son 100 ...

--¡Válgame Dios!

¿Tiene razón la muchacha?

4. ¿Conoce Vd. a ...?

SCRIPT FOR HANDOUT 3

LECCION PRIMERA

- M: Ahora, amigo, para concluir vamos a hacer un ejercicio escrito.
 Saque su pluma, o lápiz, y vamos a comenzar.
 F: ¿Está listo? Pues, conteste entonces en español:
 M: ¿Trabaja Ud. mucho en la clase de español?
 ¿Trabaja Ud. mucho en la clase de español?
-

LECCION SEGUNDA

- M: Conteste Ud. negativamente según los modelos. Por ejemplo:
 F: ¿Qué sabe Ud.?
 M: No sé nada.
 F: ¿Siempre compras aquí?
 M: No, no compro aquí nunca.
 F: ¿De quién hablan?
 M: No hablan de nadie.
 F: Bueno. ¿Está listo? Pues, vamos a comenzar. Escuche y escriba. Uno:
 M: ¿Qué estudia Ud.?
 ¿Qué estudia Ud.?
-

LECCION TERCERA

- F: Escuche los pequeños diálogos, y después escriba la conclusión correcta. ¿Está listo?
 Cuatro ahora. Escuche.
 Cinco y cinco son diez. Diez y diez son treinta. Treinta y treinta son cien...
 M: ¡Válgame Dios! ¿Tiene razón la muchacha?
-

LECCION CUARTA

- M: Saque su pluma, por favor, mi estudiante, y conteste las siguientes preguntas. Uno:
 F: ¿Conoce Ud. a una persona famosa?
 ¿Conoce Ud. a una persona famosa?
-

PREGUNTAS DE LOS EJERCICIOS ESCRITOS.

- M: Saque su pluma, por favor, mi estudiante, y conteste las siguientes preguntas. Uno:
 ¿Trabaja Ud. mucho en la clase de español?
 ¿Trabaja Ud. mucho en la clase de español?
 F: Ahora dos:
 M: ¿Qué estudia Ud.?
 ¿Qué estudia Ud.?
 M: Tres ahora:
 F: Escuche.
 Cinco y cinco son diez. Diez y diez son treinta.
 Treinta y treinta son cien...
 M: ¡Válgame Dios! ¿Tiene razón la muchacha?
 F: Cinco y cinco son diez. Diez y diez son treinta.
 Treinta y treinta son cien...
 M: ¡Válgame Dios! ¿Tiene razón la muchacha?
 F: Cuatro ahora:
 ¿Conoce Ud. a una persona famosa?
 ¿Conoce Ud. a una persona famosa?

THE USE OF CROSSWORD PUZZLES , ANAGRAMS AND
OTHER WORD GAMES IN TEACHING FOREIGN LANGUAGES

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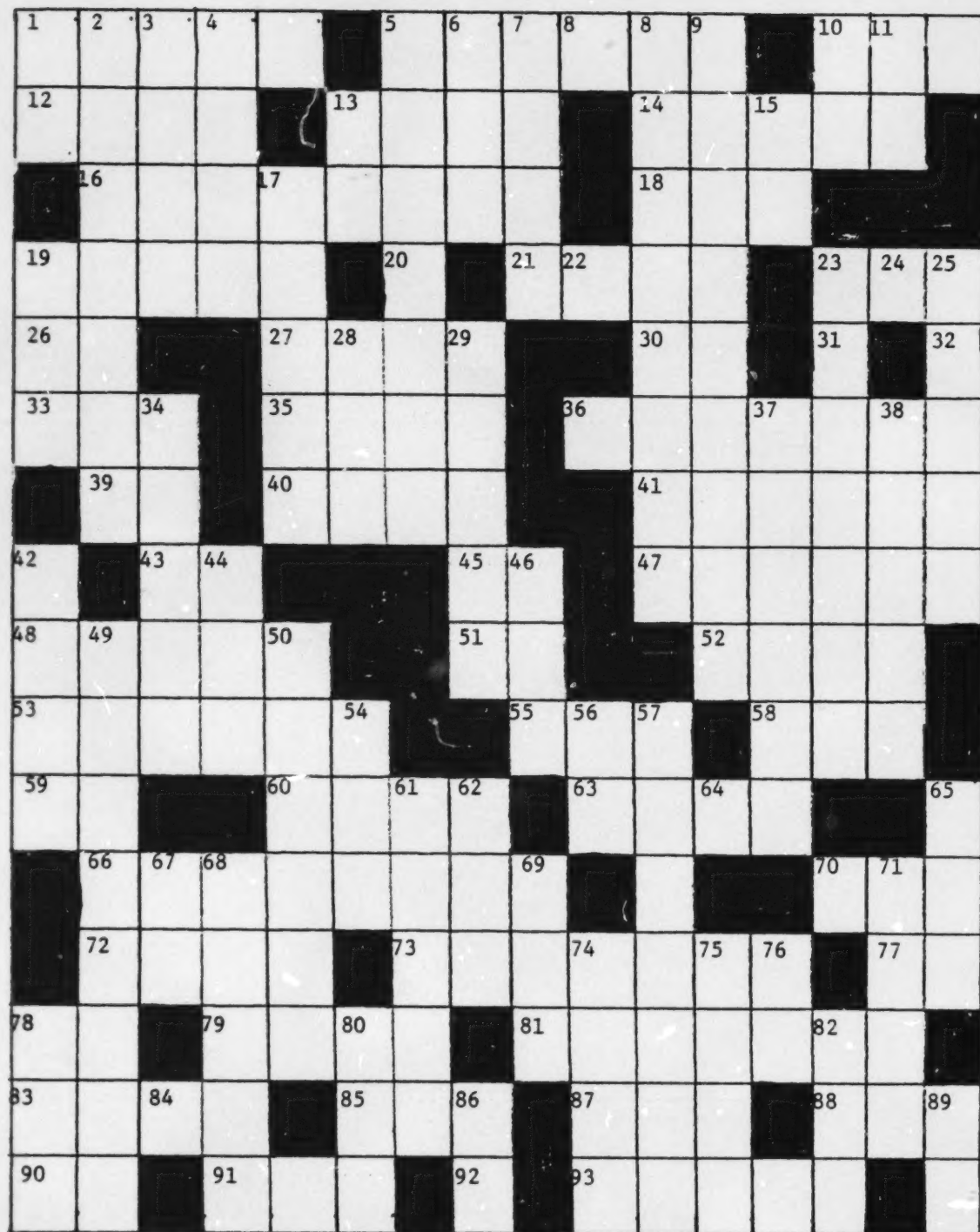
THE USE OF CROSSWORD PUZZLES, ANAGRAMS AND OTHER WORD GAMES IN TEACHING FOREIGN LANGUAGES

In the hierarchy of language courses, the intermediate level is undoubtedly the most difficult for both the student and the instructor in terms of the various language skills - comprehension, speaking, reading and writing - speaking is both the most difficult to teach and to acquire. The standard conversation courses are composed of students with varied backgrounds, some of whom have progressed through the sequence of courses within the university but many of whom began their language training in the high schools. All too often, the students have had little or no opportunity to develop oral fluency in their previous studies. The diversity of backgrounds, combined with increasing class sizes due to increasing budget cuts, can make a mockery of the conversation course. In addition, I have found that the present generation of students is generally apolitical and disinterested in many of the topics that were successful in eliciting student response in these same courses during the late 60's.

Participation by the students is further impeded by their lack of vocabulary. Even in discussions of evident interest to the class, many are reticent to express themselves before a group of relative strangers. Once the students are aware of each other's interests, backgrounds and attitudes, they tend to direct their comments to those individuals most likely to respond on a given topic. As in daily conversation among friends, in-jokes, teasing and genuine interest enliven the discussion and encourage participation. In order to hasten this process, build vocabulary and accustom the students to spontaneous oral conversation, I have found the use of crossword puzzles, anagrams and other word games to be very successful. In addition, they add fun and variety to the class and are greeted enthusiastically by the students.

The puzzles should be designed to maximize oral practice and this frequently requires modification of the standard varieties which are geared to individual use and stress mental rather than verbal skills. Different forms of the word games can be adapted to the particular needs of the class. Crossword puzzles, for example, are useful tools for drilling grammar as well as increasing the student's vocabulary. Although there are collections of word games available, I prefer to make up my own on the basis of the grammar and vocabulary weaknesses of the students. Initially it is difficult to construct an interesting crossword puzzle but by working from the words back to the definitions and relying on a few standard combinations (ola, ala, aló seem to fit in almost anywhere), an infinite variety of puzzles can be worked out.

The following crossword puzzle was designed to review the subjunctive as well as the Spanish alphabet.



ACROSS

1. If I gave him the money, he would give me the car.
5. I am hungry.
10. Twelve of these make a year.
12. one of several for there.
13. Tell me the truth.
14. letter number 24
15. not logical problems.
18. still or even
19. sunset
20. letter number 9
21. see twelve across
23. the boy's book
26. the Spanish affirmative
27. the iron horse
30. Roman four
31. father and son
32. either...or
33. He wants me to tie the knot.
35. The fluid that forms the earth's atmosphere.
36. to agree, to remember with "se"
39. I see you both, in Spain.
40. I hope they are the right books.
41. eleven for football, five for basketball.
43. you for a friend
45. the drama
47. Swedish men

(ACROSS)

- 48. The spinner of webs, also can be a chandelier
- 51. If I had known you were coming....
- 52. period, era
- 53. I didn't want him to kiss me.
- 55. ocean wave
- 58. When I plow, it doesn't seem to take as long.
- 60. to dare
- 63. I know you are the culprit.
- 66. used in cans
- 70. birds and angels have two
- 72. last but not least, letter 26
- 73. the rooster's mate
- 77. He is boring.
- 78. fifty one-hundred for Romans
- 79. this is East.
- 81. not present
- 85. Greetings!
- 87. used to make words longer and smaller
- 88. He says he will go with them.
- 90. negative prefix
- 92. Roman fifty
- 93. a virtuous man

DOWN

1. If he gives me the money, I will give him the car.
2. illegal
3. I am going with her.
4. always running, always changing but always the same
5. I hoped she would do it.
6. I love the master.
7. It has four legs but doesn't move.
8. I want you to realize your goals, in a friendly way.
9. They are afraid he will mistake him for the president.
10. Give me my book.
11. He is smart.
13. I gave him the letter. Tell him he has it.
15. one, a an
17. small particles of water
19. she-bear
22. see 92 across
23. After dedicating the building, they had a party.
24. Spanish and Italian
25. multi-colored tropical birds, fond of crackers
28. He looks so happy when he laughs.
29. very small people
34. these hands
36. letter number 1
37. cars have four, bicycles have two
38. nickname

(DOWN)

- 42. I know he knows.
- 44. one of twenty on fingers and toes
- 46. What a mess!
- 49. If there is such a thing as transmigration of souls, I hope they will be born again as worms.
- 50. good smells
- 54. so-so
- 56. to her, to him, to you
- 57. creative individual
- 61. has two wings but doesn't build nests
- 62. I don't like you to laugh at me.
- 64. letter number 6
- 65. two plus two is four
- 67. I gave the book to her.
- 68. womb
- 69. see 85 across
- 70. letter number one
- 71. It is impossible to read it.
- 74. Louis
- 75. a type of sign
- 76. English "un"
- 78. Roman fifty one-hundred and one
- 80. normally accompanies colds
- 82. my mother's brother
- 84. see 31 across
- 86. to the movies
- 89. normally the highest card

The definitions are given in English. The students are required to complete the puzzle as an assignment and subsequently define the correct answers orally in class, in Spanish of course. For variety, the puzzle can be done in class with the students divided into groups competing with each other. The students themselves devise penalties for any English spoken, either a time handicap or the deletion of a word from the final score.

Another interesting usage is to pair the students and ask them to construct a simple puzzle using their dictionaries. This proves to be useful both in terms of increasing vocabulary and in generating conversation. Frequently, one member of the pair suggests entries whose meaning or spelling are unknown to his partner and further explanation or definition is required. Working together in this manner also puts the students at ease with one another and creates a more relaxed atmosphere in group discussions.

Although somewhat less flexible than crossword puzzles, anagrams are useful for vocabulary review. The following example was designed in anticipation of a class discussion on religion and followed a reading assignment of a short story which dealt with moral conflicts. A great deal of the vocabulary included in the anagram was taken from the story although most of it had not been used in discussing the assignment in class. A debate on the existence of God required the conversion of these items into active vocabulary and the anagram facilitates the memorization process.

Anagrama	La religión
lomagri	_____
ef	_____
uestirpi	_____
labibi	_____
tirsco	_____
zarer	_____
mala	_____
rauc	_____
doacep	_____
termeu	_____
aislegi	_____
boliad	_____

ronifeni

elico

daud

gostanoci

necterye

otea

sido

uiodj

lotacoic

aapp

By requiring the students to define in Spanish the unscrambled items, related concepts and vocabulary are assimilated. This practice also trains the class to work their way around unknown terminology in their general conversation. Once the student gains confidence in his ability to convey an idea without using the equivalent to the English word, one of the greatest impediments to oral participation has been circumvented.

Unless the anagram is constructed around a particular topic or limited to words of five letters or less, the puzzle becomes too difficult. Unfamiliar items are unrecognizable to the students in their scrambled form and for this reason, I prefer to use them for review or reinforcement.

In contrast, the following type of word game is an excellent method for introducing new vocabulary. This game served as preparation for a group discussion on crime and the judicial system in the United States. The class had indicated an interest in the topic, however neither of the texts used in the course presented the vocabulary required for such a discussion. As the words appear in their correct form, the students have little difficulty in identifying the items even if they are unsure as to their meaning. Again, by requiring oral definitions in class, related terms are assimilated and subsequent treatment of the topic can proceed without constant requests for terminology from the instructor.

F	C	A	R	C	E	L	X	P	E
I	A	B	O	G	A	D	O	O	N
A	S	L	B	R	E	S	T	L	A
N	T	N	A	C	O	A	L	I	L
Z	I	L	R	L	N	L	I	C	E
A	G	E	R	I	T	A	B	I	M
J	O	Y	S	Z	U	D	R	A	U
U	N	E	H	U	I	R	E	B	E
E	S	S	O	V	I	O	L	A	R
Z	C	R	I	M	E	N	H	E	T

In my experience, the use of word games has been successful with students of all levels. However, the nature and problems inherent to the conversation course make them particularly valuable in these classes. With slight modification, they can be adapted to the needs and purposes of the class, providing an element of variety too often lacking in courses of this type.

At the same time, they serve as a vehicle for oral participation and provide the student with the active vocabulary necessary for more general and spontaneous conversation. Simple, effective and fun, words games are frequently overlooked as an invaluable tool for language instruction.

ANSWERS - CROSSWORD PUZZLE

ACROSS

1. diera
5. hambre
10. mes
12. allí
13. dime
14. equis
16. ilógicos
18. aun
19. ocaso
20. i
21. allí
23. del
26. sí
27. tren
30. iv
31. 3
32. o
33. ate
35. aire
36. acordar
39. os
40. sean
41. equipo
43. tu
45. el
47. suecos
48. araña
51. si
52. edad
53. besara
55. ola
58. aro
59. en
60. osar
63. eres
66. aluminio
70. ala
72. zeta
73. gallina
77. es
78. LC
79. este
81. ausente
83. caer
85. ola
87. -ito
88. ira
90. in

91. oís
92. L
93. santo

DOWN

1. da
2. ilícito
3. ella
4. rios
5. hiciera
6. amo
7. mesa
8. realices
9. equivoque
10. mi
11. es
13. di
15. un
17. gotas
19. osa
22. L
23. Dedicar
24. e
25. loros
28. rie
29. nenes
34. estas
36. a
37. ruedas
38. apodo
42. sabe
44. uña
46. lío
49. renazcan
50. aromas
54. así
56. le
57. artista
61. angel
62. ría
64. e
65. más
67. le
68. útero
69. ola
70. a
71. leet
74. Luis

75. neon
76. an
78. LCI
80. tos
82. tío
84. e
86. al
89. as

ANAGRAM

milagro
fe
espíritu
Biblia
Cristo
rezar
alma
cura
pecado
muerte
iglesia
diablo
infierno
cielo
duda
agnóstico
creyente
ateo
Dios
judío
católico
papa

HIDDEN WORDS

Carcel
Abogado
Huir
Violar
Crimen
Fianza
Juez
Castigo
Leyes
Robar
Ladrón
Libre
Policia
Pena de muerte

FOREIGN TRAVEL PROGRAMS

MARY L. QUINN

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FOREIGN TRAVEL PROGRAMS

Has your school tried sending a group of students abroad yet? Last year a survey revealed that thirty-eight percent of the high schools in Pennsylvania have sponsored excursions abroad for their students. The schools "sponsored" these trips in the sense that the local Boards of Education granted a teacher or an administrator permission to accompany a group of students to a foreign nation. Although much has been written concerning foreign study programs, little study has been done of the foreign travel programs. Thus, the purpose of this paper is twofold: first, to share the results of the aforementioned survey which was done to discover some of the current practices in Pennsylvania's high schools regarding foreign travel programs; and second, to make some suggestions which will be useful to those individuals or institutions interested in establishing such a program or in improving the caliber of their existing activities.

The survey was conducted in early 1975. The data presented is on the basis of 186 replies to a thirty-two item questionnaire sent to 300 high schools selected at random from the Education Directory published by the Pennsylvania Department of Education.

SURVEY RESULTS:

According to the survey foreign travel programs, like foreign study programs, are primarily the endeavor of the foreign language department. However, unlike the study programs, which are designed to improve the student's foreign study skills, the travel programs are sponsored mainly for enrichment purposes. They seek to expose the student to another people's culture and to stimulate the local school's foreign language curriculum.

The earliest program reported in this survey started in 1950; the second one did not develop until 1958. During the 1960's more schools originated programs, most doing so between 1965 and 1969. In the first five years of the 1970's the development of new programs accelerated, and seventy-two percent of the schools which had ever developed programs did so during the first half of this decade. The data also revealed that eighty-four percent of the schools sponsored more than one trip, the average being 3.4 trips per school. Thus, it may be said that although the foundation was being laid in the late 1960's, high school foreign travel programs are really an educational trend of the 1970's and for most schools, they are not just a "one-shot" venture. Once a school develops a program, it continues to sponsor subsequent trips.

The number of students which participated in travel programs nearly doubled between 1972 and 1973, and this increase remained stable in 1974. During these three years Europe was the destination of most high school groups (92%). Germany, France and Spain lead the countries being visited, followed by Austria, Switzerland, and Italy. The majority of the students traveled from one to two weeks during Easter vacation.

Most schools involved professional travel organizations when planning their trip activities. Only in thirteen percent of the schools was planning done solely by a faculty member. About twenty percent used local travel agencies. The rest engaged larger organizations located in either Pennsylvania or another state. However, agencies located in the Commonwealth were credited with arranging twice as many school tours abroad for Pennsylvania's students as were agencies located outside the state. About fifty-eight percent of the schools learned about these companies and their programs through brochures they received in the mail. After reading the literature, they contacted the agencies. Twenty-three percent reported that representatives of the agencies contacted the school first. The other schools (18%) reported that they made the initial contact with the agencies after being recommended to do so by some of the agencies' previous participants. Although the majority of the school coordinators (59%) selected their cooperating agency without contacting any of the participants from previous years, most (75%) were satisfied with the quality of the agencies' services in helping them achieve the objectives of their trips.

The average number of participants in a school's program generally ranged from eleven to thirty students. The usual practice was to have one chaperone for every eleven to twenty participants. Since the groups were small, a cooperating agency usually arranged for several high school groups to travel together. The two most common sizes of these groups were either twenty-six to fifty persons or one hundred to two hundred persons.

The school coordinator in nearly three-fourths of the programs was a volunteer from the foreign language department who had had previous personal experience in foreign travel before organizing the school group. The cooperating agency generally paid part or all of the coordinator's expenses for organizing the student group. In over half of the programs, in order for the expenses to be completely paid, fifteen students had to accompany the coordinator. Although he missed teaching school while accompanying the group, the practice in eighty percent of the schools was to pay him full salary for the school days he was abroad.

Grade level was one factor in determining which students participated in the travel program. Nearly all schools allowed juniors and seniors to participate. Three-fourths included sophomores while over one-third also permitted freshmen. A second factor in seventy-three percent of the schools was "the student's interest in the program combined with the ability to pay the cost." Also a factor in fifty percent of the schools was "enrollment in a special class" such as foreign language. However, some schools used a combination of criteria such as academic record, language proficiency and membership in a special club.

In the survey "economical reasons" was cited most often as the reason schools did not sponsor trips for their students. In those schools offering trips, the usual practice was for each student to be responsible for his own expenses, although some schools (36%) allowed fund-raising activities to help the student. Ninety-three percent of the trip prices reported ranged between \$300 and \$750, excluding personal spending money. Very few schools (only 5%) had ever tried any special arrangements to enable students from low-income families to participate in their foreign travel programs.

Nearly all school programs included orientation meetings regarding the travel arrangements and most also included a series of meetings or classes to discuss cultural topics regarding the country to be visited. Seventy-three percent of the trip coordinators handled all orientation alone. Nevertheless, in sixty-five percent of the schools, the students were not required to do any special assignments in preparation for the trip.

The students in most programs (92%) were not involved either in home-stay or study programs. While eight percent were study-oriented, eighty-nine percent did not involve the students in study programs requiring them to attend daily classes dealing with language or culture. Only one school, less than two percent, awarded any credit for participation in its program. The common practice was not to give the student any assignments to do while traveling or following the trip. The types of assignments given by the other coordinators (20%) included composition, photo essays, oral reports and speeches to the student body and community groups.

A written evaluation of foreign travel programs was not a common practice. Upon completion of the tour, the student participant in the majority of the schools (64%) was not asked to evaluate the program. Likewise, more than half (59%) of the coordinators did not communicate their reactions and appraisals of the trip to the local school authorities or to the cooperating travel agency.

Despite this lack of evaluation over three-fourths of the schools (80%) planned to continue offering trips to other nations for their students. In four of the schools dropping their programs, the reasons given was that the School Board no longer allowed such trips. The Boards established this policy in two of the schools after each had groups losing money due to the cooperating agency going bankrupt. This occurred in one school, in 1971, and in the other in 1973.

CONCLUSIONS:

Based on the findings of this study, several conclusions seem to be warranted:

1. Although it is recognized that most schools could not attempt to carry out a foreign travel program without the assistance of a professional travel organization, many risks are involved due to the large amount of money involved, the many uncertainties involved when traveling to and in a foreign nation and the lack of information available regarding these agencies. This may be the reason why high schools are more likely to place their trust in agencies located in their home state. However, many schools fail to reduce the amount of risk involved as much as possible because they fail to investigate thoroughly the travel organization. The majority even neglect to contact other schools which have previously traveled with that particular agency.

2. It appears that for many students travel abroad in school-sponsored programs is for pleasure since participants are not selected on academic or linguistic abilities, but rather on the ability to pay, and few students are

required to do any special assignments in order to prepare for the trip, while traveling, or following the trip. Encountering a new experience is not necessarily educational. The mind plays an important role in that it evaluates our experiences. "Seeing is believing" goes the old adage, but this alone does not bring understanding. Likewise, sight-seeing does not necessarily mean gaining an understanding of another people's culture.

3. Some educators view travel programs as a way to enrich and stimulate the local school's foreign language curriculum. They think students who have participated in such programs are highly motivated when back in their regular classrooms. However, the value of such programs is still uncertain due to the lack of any systematic studies. Even those currently involved in travel programs - the school coordinators who organize the trips, the school authorities which grant permission for the students and teachers to travel abroad and usually to miss several school days, and the cooperating agencies which must maintain their reputations - are ignoring the appraisal of foreign travel experiences. If the programs are not being evaluated, it is impossible to determine whether or not their objectives are being achieved and if these excursions should be continued.

RECOMMENDATIONS:

One may conclude that much more needs to be done in order to take advantage of all the educational opportunities excursions to foreign countries have to offer the students of secondary schools. In an effort to help those interested in establishing foreign travel programs or in improving the caliber of their present travel activities, the following recommendations are offered:

1. Do not assume that foreign travel programs are valuable additions to the academic programs. Design a program with clearly-stated realistic objectives which include concrete activities towards achieving those goals. If the objectives are realistic and include concrete activities, an evaluation of the program will be possible.
2. Establish a procedure for selecting program participants based on academic, linguistic and personal qualifications. Adhere to the selection criteria; don't accept those not suited for the program. Although language study may not be the main objective of the program, a knowledge of the foreign country's language is extremely important to understanding its culture.
3. Arrangements should be made to help qualified, interested students from low-income families to be able to participate in the travel program. Community organizations or the school district might offer jobs or full/partial scholarships for one or two such students each year the excursion abroad is offered.
4. Investigate thoroughly several companies before selecting one to arrange the school's trip. Don't be misled by attractive brochures received in the mail. Determine the agency's financial responsibility and the quality of its services by

tacting the agency's bank, the airlines involved, and previous participants in the agency's programs.

5. All schools should devise a well-planned orientation program. If it is worth sending students abroad, more effort should be made to maximize the benefits of such programs. Orientation should include discussions of travel arrangements, discipline, places to be visited, "culture shock," ethnocentrism, generalizing and stereotyping. Discuss not only how Americans view foreigners but how others see us. The more knowledge and understanding the students take with them, the more they will profit from their travels.
6. Involve as many faculty members as possible in the student travel program. Instructors of mathematics, music, art, social studies, home economics and other subjects, can provide useful background information to help the students prepare for the travel experience. Be sure to include those students who are unable to participate in the actual trip itself in the pre-trip and post-trip activities and discussions. The class can form groups composed of some students who are traveling and some who are not.
7. Create activities for the student to do before, during, and after the trip. The activities should not be burdensome but should direct the students to observe, analyze, compare, as well as contrast some of the elements of the foreign culture they experience. Afterwards, they should share their findings with the other students via written and oral reports, photo essays, sketches, displays, or programs presented to the entire student body or to interested community groups. (It is good public relations!) These activities will sharpen the students' observations of the foreign environment and help formalize the educational experience of travel. Travel agencies should offer suggestions of activities which are appropriate and possible in their particular tours.
8. Since school authorities permit students and teachers to participate in travel programs, a thorough follow-up evaluation of the programs is essential to determine their educational value. The reactions and appraisals of all participants - students, parents, chaperones, teachers, and coordinators - should be sought to verify if the program's objectives are, in fact, being achieved. This should be done in writing and should become part of a cumulative record regarding the program. If other schools request a reference regarding the travel program, the evaluation can readily be made available to them. Evaluation should encourage revision in those areas where the program could be improved. An evaluation will also determine if the program is of value and worth continuing.

9. Communicate with the cooperating travel agency following the trip abroad. Express in writing an honest evaluation of the travel experience. Since such agencies are interested in the needs of their clients and must maintain their reputations, make constructive suggestions of ways which they can help schools increase the educational value of foreign travel.
10. Continue to support travel organizations which arrange programs of high quality. Recommend these agencies to other schools interested in developing or in improving their own foreign travel programs.

SUGGESTIONS FOR PREPARING A TRAVEL GROUP

The following items may help stimulate some interesting and helpful class discussions when preparing students for an educational trip to a foreign country. These are just a few; many more of your own could be added.

1. Find out what the students already know about the country and the people to be visited. Give a pre-test before you start the unit. Questions can relate to history, geography, government, current events, customs, eating habits, etc. depending upon the purpose of your trip. Be sure to include questions on "culture shock," "ethnocentrism," "generalizing" and "stereotyping." After completing the unit, before the trip, give another test using the same or similar questions. This will help you to evaluate the effectiveness of the unit.
2. An excellent article to begin the unit is entitled "Before you take off..." by David Klein. This article was published in a guide by the Foreign Study League called "You Are Going Abroad." (FSL, P.O. Box 296, Pleasantville, New York 10570.)
3. The Wider Horizons Project has a number of fine handouts regarding cross-cultural communication. To mention just a few:
 - a. "As Others See Us." (Discusses how foreigners view Americans and our concepts of work, time, age, religion, etc.)
 - b. "San Juan vs Ponce" (A mini-drama which illustrates the importance of traveling with an open mind and accepting the new country's lifestyles.)
 - c. "Hokians and Heelotians" (A stimulating activity involving the student when he encounters a people whose mores and values are different from his own.)
 - d. "Cultural Awareness Project" (Activities which the student plans to do while on the trip. These projects sharpen the student's observations and deepen his awareness and understanding of his own as well as the foreign culture. They also help to formalize the educational experience of the trip.)

(Wider Horizons Project, Mr. Lyman Carter, Executive Director, Boston Univ., School of Education, 70 Hereford Street, Boston, Massachusetts 02115.)
4. In 1975 Barbara Snyder published a book of mini-dramas in Spanish entitled Encuentros Culturales. A Teacher's Guide accompanies the book and abounds in ideas for further discussion. (National Textbook Co., 8259 Niles Road, Skokie, Illinois 60076)
5. To illustrate the importance of taking notes while traveling, hold up a simple sketch for one minute. Then after removing it from the student's view, ask him to pick up a pencil and draw exactly what he saw in the sketch. Don't be concerned about his artistic talents, but rather his ability to arrange the drawing in the proper order with the correct details. After several minutes, allow him to compare his sketch with the original to see how well he remembered.